

BIF NAKED TELLS YOU WHERE TO GET YOUR JAVA • PAGE 20

VUE

WEEKLY

GUY MADDIN

**TWILIGHT OF THE ICE NYMPHS
HEADLINES METRO FILM FEST**

Cover Story by
Russell Mulvey • Page 25

MARIE CHOUINARD

LA REINE OF THE DANCE

Dance by Amy Hough • Page 21



HAPPY BIRTHDAY...

WEEK OF MAY 10 - MAY 17

SUNDAY: HYPNOTIST SEBASTIAN STEELE (SHOW @ 9:30)

MONDAY DJ SCHOOL

**TUESDAY FULL MOON WORSHIP
(GOTHIC SHOW @ MIDNITE)**

**WEDNESDAY
CUSTOMER
APPRECIATION
(8-10PM)**

**THURSDAY
MATING GAME
& STRIPPER**

**FRIDAY GLITTER BOYS & SPARKLE GIRLS
(WITH MUSIC 2 HAVE SEX BI)**

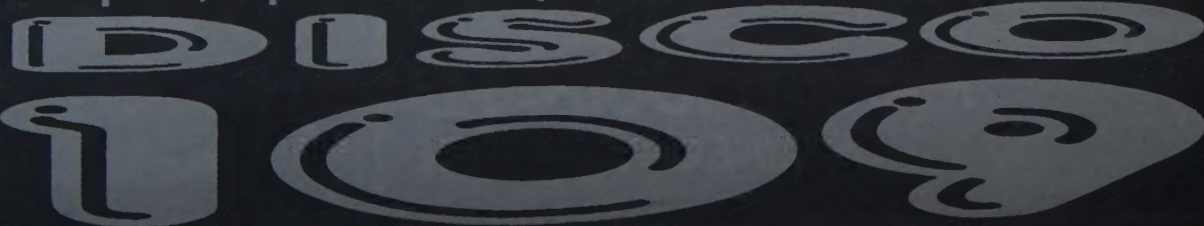
**SATURDAY
VOICE INDUSTRIE (9:30-10:30)
FEATURING DJS NIK ROFEELYA, EDGE,
LEFTY, JAZZY, & DON KNOX**

**SUNDAY
VINKIE'S B-DAY
DRAG RACES & B-B-Q
PICNIC @ 2PM
BEER BASH & TALENT SHOW
@ MIDNITE**

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BAD RELIGION

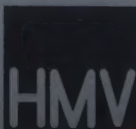


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**Go to the Bad Religion Party
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interVue
WEEKLY

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<http://vue.ab.ca>

THE NEW MUSIC EVENT OF THE YEAR NMW98 MUSIC INDUSTRY CONFERENCE MAY 28-30, 1998 • VANCOUVER, CANADA

Announcing the NMW98 lineup of conference panels, workshops, seminars and parties...

FRIDAY MAY 29

MENTORS LUNCHEON

Where the artists meet the executives! This luncheon will feature 20 leading industry executives as "mentors" hosting tables shared with delegates and performing artists. With a very special keynote address presented by **JOHN REID**, Chairman, Polygram Group Canada.



HEADS OF A&R

Meet the "signing authorities" of Canada's major labels. We've invited an artist moderator to introduce the leaders of A&R to our delegates, and ask pointed questions about their signing methods and company mandates.

Panelists:

BRIAN HETHERMAN - Director, A&R, Universal Music Canada
STEVE JORDAN - Manager A&R, Warner Music Canada
GEORGE KULANICK - Director A&R, Virgin Music Canada
KEITH PORTEOUS - VP A&R, BMG Music Canada
DAVE PORTER - Manager A&R, Polygram Group Canada
BRYAN POTVIN - Manager A&R, Polygram Group Canada
DAVID QUILICO - A&R, Sony Music Canada
ALLAN REID - Sr. VP, Polygram Music Canada
JODY MITCHELL - Dir. & VP A&R, EMI Music Canada

RADIO, RECORDS & RETAIL — PROMOTIONS WORKSHOP

No matter where you've been, what you've done or what area of the business you're in, great promotions are a key to success. These pros will tell you how to recognize and develop great ideas.

Panelists:

MIKE ELLIS - KOLLY Radio Group, Spokane WA
PAUL EASTWOOD - Director National Promotion, Universal Music Canada
MARY ANN MCKENZIE - 99.3 The Fox, Vancouver BC
JENNIFER DeTRACEY - Virgin Megastore, Vancouver BC
J.J. JOHNSTON - MIX 99, Standard Broadcasting, Toronto ON

Additional Friday sessions include:

- INTERNET FORUM
- BCCMA - COUNTRY MUSIC PANELS
- INDIE A&R
- PUBLISHING DEALS
- MUSIC, MONEY & SUCCESS WITH JEFF & TODD BRABEC
- FILM & TV MUSIC
- BREAKING IN THE US

SATURDAY MAY 30

BUILDING LILITH FAIR

The makers of the year's most successful touring festival join us at **NewMusicWest98** for a roundtable discussion about the building of Lilith Fair. A behind-the-scenes look at how this extraordinary success story was founded.

Presenters:

TERRY McBRIDE - President, Network Productions, Vancouver BC
MARTY DIAMOND - Little Big Man Booking, New York NY

MASTER PRODUCERS' WORKSHOP

NW98's line-up of "Master Producers" is sure to sell-out the limited capacities of Vancouver's Warehouse and Mushroom Studios. Recording artists, budding engineers and experienced studio pros will be ecstatic to know we've confirmed the following producers.

Producers:

STEVEN DRAKE (The Odds, Tragically Hip, 54+40)
SCOTT MATTHEWS (John Hiatt, Roseanne Cash, Barbara Streisand, Bonnie Raitt, Ry Cooder)
GARTH RICHARDSON (The Melvins, Rage Against The Machine, L7, Red Hot Chili Peppers)

INDEPENDENTS' DAY

What's really happening at the independent labels? Is there an independent infrastructure in this country? Get the real story on the independent scene in Canada.

Panelists:

KAREN BLISS - The Record (Moderator)
KIM BINGHAM - Artist (Mudgirl)
DALE PENNER - Producer
MATTHEW PAGE - Page Music Distribution, Toronto ON
GRANT LAWRENCE - Mint Records, Vancouver BC

URBAN NATION

Hip hop, rap, reggae, r&b and other "urban" music is alive and well and growing in Canada. But our own artists barely get played on radio and major labels are dragging their @\$\$s. We bring them together to find out... what gives?

Panelists:

DUGAL BARRINGTON - Figure IV Records (Manager - Rascalz)
DAVE - Kneadhead Records, Toronto ON
CHASE PARSONS - Capitol Hill, Toronto ON

Additional Saturday sessions include:

- INDIE CD DISTRIBUTION & PROMOTION
- US A&R
- HOW TO GET IT ON THE RADIO
- MANAGERS & AGENTS
- ARTISTS' RIGHTS COALITION
- ARTISTICALLY INCLINED
- SOCAN SONGWRITERS IN THE THEATRE
- THE CHANGING FACE OF RETAIL

OTHER CONFERENCE HIGHLIGHTS THURSDAY MAY 28:

Universal Concerts Music Industry Golf Tournament
Georgia Straight Readers' Choice - Awards Party

NEW MUSIC WEST 98

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VueNews • 7

Fires burn out of control; Oilers fans whoop it up; the Alberta Liberal Party reveals a shocking account statement; the demolition of a St. Albert landmark—these are some of the issues that piqued the interest of *Vue*'s weekly news roundup.

In the Box • 10

The Oilers have pulled off a miracle comeback against Colorado. Will history repeat itself when they meet the Dallas Stars in the second round of the Stanley Cup playoffs? *In the Box* regulars John Turner and Steven Sandor discuss these Weight-y issues.

Music • 15

South American guitarist Alvaro Pierri doesn't play a staple of time-tested classics. Nor should he—composers from centuries past didn't write pieces for guitar. Instead, his repertoire consists of music by a variety of lesser-known modern composers.

Dance • 21

Quebec's Marie Chouinard will be the second choreographer to present Igor Stravinsky's *The Rite of Spring* to Edmonton audiences this year. But Chouinard's vision is an abstract one—she doesn't believe dance should follow a strict story line.

Theatre • 22

The Runner Stumbles recounts a true early-20th century story, in which a Catholic priest is accused of murdering a nun. The play is presented by Off the Fence Theatrical Society, and this isn't their first brush with religious themes.

Cover • 25

With *Twilight of the Ice Nymphs*, Guy Maddin continues his tradition of making dreamlike films that don't adhere to strict plot lines. Maddin will appear at the Metro Cinema this weekend.



Will Bif Naked be Canada's next big pop star? One thing's for sure—Alanis Morissette has nothing on Bif when it comes to being a coffee drinker. Bif is in town this week, and is profiled on Page 20.

Colour Blind began as an outlet for strictly hip-hop fashion. But the scope of the shop has expanded to include other aspects of the underground fashion scene. This week, our Style section looks into a local business success.



SIDETRACK
Cafe

SHOWTIME
9:15 PM
NIGHTLY

MAY

7 THURSDAY

SLVM

MARK STERLING • MIKE LENT
CALVIN VOLLRAITH • GORDIE MATTHEWS

8 FRIDAY

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9 SATURDAY

Earl Seymour Benefit

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P.J. PERRY • CHRISTIAN MENA • THE KIT KATS

10 SUNDAY

variety
NIGHT

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11 MONDAY

NEW MUSIC MONDAYS
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Painting Daisies

12 TUESDAY

FAT TUESDAY

ON
SWINGIN' TUESDAY

DAVE BABCOCK & JASON CODIES
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13 WEDNESDAY

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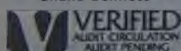
WEEKLY

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of nice and pauvres p'tits gardiens de but comme Patrick Roy. So call ahead. Letters/ artwork/submissions are always welcome by fax, mail, e-mail, or (zounds!) hand delivery. We'd start calling him "Peter Foret-sberg—but we wood-n't want to tee him off. We hope we hook-ed you with a slice of our iron-clad sense of humor—does it make you green with envy? Or does it drive you crazy, the way we wedge golf puns into a par-fectly normal sentence? Okay... we'll putt it out, of course.

Your VUE

Vue Weekly welcomes correspondence. Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1V9; faxes to 426-2889; and e-mail to office@vue.ab.ca. Please include your full name, address and a daytime telephone number. We reserve the right to edit letters for length.

Quick, where's Charlton Heston when you need him?

Apparently Moses plays for the Edmonton Oilers.

Steve Sandor wrote in his insane hockey column of Apr. 30-May 6 ("A's have Oilers by the throat") that "Parting the Red Sea" would be an easier task than beating the Avalanche three straight.

I always had faith in the lads and, win or lose, was incredibly proud of their performance.

Sandor apparently has the faith of a drunken chimpanzee. Being a pessimist is not always a bad thing, but when you start slugging the

play of Curtis Joseph, one must really question the hockey sense of a writer so apparently incompetent that he is incapable of filling your paper with anything more than mindless rubbish. Cujo's play remained steadfast throughout the series.

How can you fault a goalie for letting in a goal by Joe Sakic, indisputably one of the league's best snipers? The rest of the team proved that when they fore-checked, skated hard and played physically, they could shut down the A's. No single Oiler loss can be blamed on one player just as not one of their wins can be credited to one player. Cujo was outstanding during the series as was Bill Guerin, Doug Weight and the Oilers' defensive squad.

The only reason I can think for Sandor disparaging Joseph is a vain attempt to keep the salary bids for his free agency down. But a hockey reporter as incompetent as Sandor wouldn't be capable of a ploy like that. Sandor has the hockey sense of a lobotomized giraffe and was looking for an outlet to vent his frustrations rather than giving a young team their due credit and an opportunity to prove themselves a capable play-off franchise.

As for Sandor's wondering that perhaps Mike Keenan was right to run Cujo out of St. Louis, one can only look at the whereabouts of the two principles in that little drama. Joseph has led his team into the second round while his lunatic ex-coach is prowling the golf greens of the Wet Coast, no doubt replacing his caddies after every bad tee shot.

Liam Shaw,
Edmonton

Are you proud of Edmonton?

Pride Committee wants you to show off your talents

By DAVID DICENZO

A bevy of local musicians are gearing up for their opportunity to participate in Edmonton Pride Week. From May 11-15, one vocalist and one band will be chosen out of numerous entries to do their thing on A Channel's *Big Breakfast* as part of the Edmonton Pride Amateur Talent Competition.

"Basically, our goal is to give local talent some exposure," said Don Gray, the general manager of Edmonton Pride Events. "The hope is we can utilize some of these musicians at future events in the city. The competition will enable us to identify talent we can use on our stages all year."

The talent search is just one of the elements of the week. This is the fifth year the city has promoted the program and this edition has a bit of a twist. Gray and his staff are asking the public to come forward and explain why they have pride for their city. Edmontonians have been asked to produce drawings, written pieces and video clips—and the best of them will be showcased later this summer at Sunday Promenade Day on July 19.

"This is the first time for a public program that we are encouraging the community to produce materials which show their pride in Edmonton," said Gray.

You can design a shirt

Edmonton Pride Week is a bit of a precursor to the Festival at Klondike Days, which takes place July 16-25. Gray said the organization is looking to produce a line of Edmonton Pride T-shirts and the finalists of the public contest may have an opportunity to place their art and slogans on the clothing.

events

Other components of the Edmonton Pride Program include the Achievement Award for citizens who have garnered media recognition for the city, Lives Well Lived—which acknowledges people who have made lasting contributions over time—and the Edmonton Pride Stride, a five-km run and adventure walk. On June 5, there is a golf tournament scheduled with proceeds going towards developing the Amateur Talent program.

All the events are meant to promote the city, which is known for its diverse cultural mix.

"With the changing population in Edmonton, we are trying to get people to participate," said Gray. "It is a chance to beat the drum for Edmonton and all the positive things in the city. What we're saying is that we are all Edmontonians."

July 19 has officially been deemed Edmonton Pride Day and the streets surrounding city hall will be closed for a big outdoor bash.

"It will be one of North America's largest public street parties," said Gray.

"Show Us Your Pride, Edmonton!" Edmonton Pride Week May 11-15, 1998

Why are you proud to live in Edmonton?
What makes you proud of Edmonton?
Who in Edmonton are you proud of?
When have you felt the most proud of Edmonton?

Edmonton Pride Events, A-Channel and Vue Weekly want you to "Show Us Your Pride" by writing, drawing, painting or photographing your answers on what makes you a proud Edmontonian.

The winner of the artistic portion will appear with their masterpiece on A-Channel's 'The Big Breakfast' and have their artwork recreated on Edmonton Pride t-shirts that will be available throughout Klondike Days.

The winner of the written submission will also appear on 'The Big Breakfast'. Both winners also receive \$100 cash!

So, start playing with your paints, shutters and pens! Entry deadline for all submissions is Tuesday, May 12.

Drop off your artistic submissions to Vue Weekly, #307, 10080 Jasper Avenue (Empire Building) (Yes, you'll get them back!)

And fax or e-mail your written submissions to 'The Big Breakfast'.
Fax: 412-2777
E-mail: bigbreakfast@soundzgood.com

All entries will be displayed July 19th during Sunday Promenade "Edmonton Pride Day"

Edmonton Pride Events
Edmonton Klondike Days Association

Vue
WEEKLY

The
Big
breakfast

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Chapters

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A novel that dares to ask what if the anti-Christ was a well adjusted little boy? An irreverent and hilarious look at demons, angels, Armageddon, just in time for the millennium.

From Bruce

The Forgetting Room

by Nick Bantock

Armond Hurt travels to Spain to settle his grandfather's estate. At first, he is slightly disappointed that his artist grandfather has not left him any of his works. He comes across a puzzle that provides him with insight to his past and inspiration for the future. This is wonderfully written, beautifully illustrated story of self-discovery.

From Marilyn

Red China Blues

by Jan Wong

This Canadian bestseller follows the author through the exciting and turbulent days of the Cultural Revolution in China. Jan Wong has written a beautiful and mesmerizing essay able to interest many generations of readers.

From Scott

Golden Compass

by Phillip Pullman

Get ready to join Lyra on a quest of a lifetime. This adventure is filled with mystery, friendship, betrayal, all the components of a fantastic tale. This story will take you to places you have never been before and it is very difficult to put down! And to continue the adventure, The Subtle Knife is the second in the series.

From Monique

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VUE news



by Steven Sandor

A look back at the week that was...

Northern Alberta fires are burning out of control

A series of forest fires throughout Northern Alberta, propelled by high winds and dry temperatures, has forced the evacuation of communities and caused smoke clouds large enough to be noticed here in Edmonton.

As of Tuesday night, Alberta's Ministry of the Environment reported that 33 separate blazes had consumed over 39,000 hectares of timber. Of those 33 blazes, 14 were classified as "out of control," eight were "held" and 11 were controlled by firefighters. The situation was so bad that extra firefighters had to be called in from outside the province. One hundred American firefighters were already on the scene, while another 100 were on the way. Another 150 were en route from Quebec—and fire crews had also been dispatched from British Columbia.

The most disturbing news was that an out-of-control blaze had come within six km of Swan Hills—the town was issued an evacuation warning Tuesday afternoon. Swan Hills residents were urged to go to nearby Barrhead or Fort Assiniboine. Of course, Swan Hills is home to the Bover Waste Treatment Plant, which disposes of toxic waste. As of press time, though, Alberta Environmental Protection assures that there is no immediate threat to the plant. The Louise Creek sub station, which provides power to a huge chunk of the north, was also threatened by flames.

Homes in the Slave Lake area were also evacuated, as was Sucker Creek and many communities north of the Athabasca River on Hwy. 2.

The 39,000-hectare figure is just an estimate, as huge plumes of smoke have prevented aerial surveyors from getting an accurate fix on the devastation. So far, damages to structures has been minimal.

Alberta Environment believes that most of the fires were caused by man and spread thanks to high winds. High winds could have also knocked timber onto power lines. But lightning strikes have also been pointed to as a possible cause for some of the 33 blazes.

Alberta Grits lament loan losses

The Alberta Liberals charge that the ruling Tories have done a lousy job of recovering money promised away through loan guarantees.

A new report prepared by the Liberal Caucus—examining the status of outstanding loan guarantees—was released



Let's see, Eyes fixed in an intense stare, body all rigid and tense, huge smile and a constant state of euphoria... I haven't seen a case of oiler fever like this since the Cup outbreak of 1990...

J. Sandor 1998

earlier this week. The paper also looks at the Tories' success at getting out of money-losing deals with Al-Pac, MagCan, Gainers, the Swan Hills Waste Treatment Centre, Millar Western and the Lloydminster Upgrader.

The Liberals claim the Tories have only succeeded in recovering \$388 million of the over \$2.2 billion owing to the taxpayers of the province—a meagre 17 per cent recovery rate.

"The Treasurer likes to talk about major reductions in the number and amount of ad-hoc loans and guarantees on the province's balance sheet since 1993," said Liberal Treasury Critic Gene Zwozdesky. "But it is equally important to assess how effective the government has been in recovering taxpayers' money through exit strategies pursued on these various financial arrangements. A return of 17 cents on the dollar indicates that the government is just not measuring up."

The government has only recovered \$5.1 million on a \$169 million loan to MagCan—and just \$41.7 million on a \$250 million guarantee to NovAtel. The worst of all? Only getting \$32 million back on the \$424 million Lloydminster Upgrader project and receiving only \$23,600 in return for a \$441 million loan to the Swan Hills plant—only a 0.01 per cent recovery rate. The government has not seen a cent back from a \$26 million loan to Vencap or on a \$3.5 million guarantee to Ryckman Financial Corporation.

CKUA coffers enriched by \$500G

CKUA has fallen short of its \$600,000 fundraising-campaign goal, but station officials are still beaming.

One year after the station was pulled off the air thanks to mismanagement by CKUA's board of directors, it announced \$501,282 had been raised in its 11-day drive.

CKUA station manager Ken Davis said the station—which, just one year ago, required an all-out show of financial and moral support from listeners across the province to get back on the air—is close to running a balanced budget for this fiscal year. Some of the money raised will go to bolster the station's financial reserves, which were depleted after 1997's funding fiasco.

Even though the drive fell short of the \$600,000 goal, Davis is refused to put a negative spin on the dollar amount.

"On the contrary. The number of donors contributing in each campaign is growing ever higher with a significant increase in new listeners making pledges. This underscores that the changes in programming of the past year have indeed found a growing audience. And, as we stated repeatedly during the campaign, \$500,000 was what we needed to meet our cash requirements this fiscal year—\$600,000 was what we wanted in order to keep building our reserves. This audience has con-

tributed more than \$2 million since we came back on the air in April, 1997. I think we simply have reached the limit as to what our audience currently can do in the way of financial support."

CKUA's signal reaches 85 per cent of Alberta households. It is the nation's oldest public broadcaster, founded in 1927.

Oilers fans celebrate with class

Sure they were loud. Sure they were proud. But they were also pretty harmless.

They were the thousands of hockey fans who piled onto the streets in the downtown core and Old Strathcona Monday night after the Oilers' wrapped up a 4-0 win in Denver, eliminating the Colorado Avalanche from the Stanley Cup playoffs.

Police estimate that between 300-500 people paraded on Jasper Ave. after the win. But the big party was on Whyte Ave., where between 2,000-3,000 people gathered to whoop it up. The scene was more like something one would expect after a Cup triumph, not a first-round victory. Fans carried banners and tin-foil Stanley Cups through the streets. Traffic was congested by revellers and cruisers who drove back and forth down the avenue.

Anticipating the celebration, police re-routed traffic in the downtown core, encouraging hockey fans to take the party to Old Strathcona. The party

wrapped up by 12:45 a.m. and police only had to act on a couple of incidents—a police car had its windshield smashed (\$250 damage) and two suspects were arrested in connection with an off-the-wall (or should that be, off-the-curb?) attempted theft. The pair allegedly decided to make like Cool Hand Luke and steal parking meters.

St. Albert landmark slated for wrecking ball

One of the province's oldest "establishments" will soon come tumbling down—that is, unless a group of St. Albert historians have anything to say about it.

The owners of the Bruin Inn, St. Albert's Perron St. staple, have applied for a demolition permit. The Inn has been open since 1929 and has undergone many changes—including a stint as a peeler bar—since it replaced the second St. Albert Hotel. The first St. Albert Hotel was built on that same site in 1885, and burned down 13 years later.

Between the 1930s and '60s, the Bruin was a major social centre for the Edmonton region. Alberta law prevented mixed drinking establishments—but it had a loophole; it didn't apply to small, poor towns. St. Albert qualified, and the Bruin could serve liquor to both women and men. According to St. Albert's Save Our Bruin Committee, the bar would often have lineups and 700 patrons would cram into the establishment on a busy night. Many legends circulate about the Bruin, including a night when the Stanley Cup allegedly made a visit to the bar.

The SOB Committee met with St. Albert council Monday to discuss the saving of the structure.

The protest has also been joined by the Friends of the Musée Héritage Museum Society.

"The Friends of the Museum support the preservation of all St. Albert structures with historic significance, and feel that the Bruin Inn fits within the designation," said Society President Judy Yakielashch. "We support any effort made by the City, the Museum Board, or any other group or organization toward preserving this structure, well-known throughout the area and even heard of throughout the world."

VUE POINT

Vue Point is on hiatus this week. Lesley Primeau will return with a new instalment on May 14.



Great Books Are Just The Beginning

Recently Reviewed

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Weddings

by Colin Cowie

This is a lavishly illustrated book by the best wedding designer in the business. Designer in story such as Lisa Andrews from the TV series *Friends*. Colin is the master at planning a day that is personalized in your taste. A visual treat for the eye, this book takes you step-by-step through the process of organizing your perfect wedding day.

Review by Carolyn

The Master and Margarita

by Mikhail Bulgakov

This is an extraordinarily funny and sobering thought-provoking allegory by a Russian author whose works were banned by the Soviet powers-that-be. The devil wreaks havoc on Moscow, and the reader is taken through a whirlwind of imagination.

Review by Charlotte

True Love Waits

by Wendy Kammer

This collection of essays by well-known author Kammer (*All the Days and I'm Dysfunctional*, *Not a Dysfunctional*) is sure to stimulate discussion among her many readers and fans. Focusing on the many issues that confront women today, Kammer offers fresh insights and perspectives.

Review by Engeline

Icelanders

by Thomas Wharton

A charming fictional story set in the Columbia Islands, this novel offers the reader a sense of history and adventure with a blend of romance. Set in the time of the country when exploration of the islands was just beginning, the reader is sure to recognize this famous Alaskan landscape.

Review by Thomas

To Russia With Fries

by George Cohen

This is an excellent book that illustrates one man's professional and personal life. Mr. Cohen, the senior chairman of McDonald's in Canada and Russia, recounts his dream of opening McDonald's in Russia and the persistence it took to realize that dream. A lively read!

Review by Engeline

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BESTSELLERS

Fiction: Hardcover

- 1) Black and Blue
Anne Quinlan (Random House)
- 2) Pandora
Anne Rice (Random House)
- 3) The Long Road Home
Danielle Steel (Delacorte)
- 4) A Widow for One Year
John Irving (Knopf)
- 5) Other People's Children
Joanna Trollope (Little, Brown)

Fiction: Trade Paperback

- 1) Fall on Your Knees
Ann-Marie MacDonald (Random House)
- 2) The Englishman's Boy
Guy Vanderhaeghe (McClelland & Stewart)
- 3) Mason & Dixon
Thomas Pynchon (Henry Holt)
- 4) Chasing Cezanne
Peter Harte (Random House)
- 5) Here On Earth
Alice Hoffman (Putnam)

Fiction: Mass Market

- 1) London
Edward Rutherfurd (Fawcett)
- 2) A Thin Dark Line
Tammy Haug (Bantam)
- 3) The Herbie Whisperer
Nicholas Evans (Dell)
- 4) Plum Island
Nelson DeMille (Warner)
- 5) Balance of Power
Tom Clancy (Bantam)

Non-fiction: Hardcover

- 1) Angela's Ashes
Frank McCourt (Scribner)
- 2) The Call of Impotence
Linda McQuinn (Viking)
- 3) The Girls at the Inn
Thomas Cahill (Doubleday)
- 4) The Man Who Listens to Horses
Monty Roberts (Knopf)
- 5) Talking to Heaven
James Van Praagh (Penguin)

Non-fiction: Paperback

- 1) Into Thin Air
Jon Krakauer (Anchor)
- 2) The Jew's Secret
Richard Carlson (Little Brown)
- 3) Streets
Rick Mercer (Bantam)
- 4) Who Killed Canadian History
L.L. Grassie (HarperCollins)
- 5) New Light Cooking
Anne Lindsay (Ballantine)

BESTSELLER information
compiled by

SMITHBOOKS

Edmonton Centre

Jocko pens book of prophetic poems

By LAURA OLLERENSHAW

Whenever the end of a century nears people ask themselves those age-old questions: Who am I? What is my place here?

Where are we headed to? Questioning the world around us seems to have become second nature, but for Jocko, it has become an art. Author of a new collection of poems called *An Anarchist Dream*, Jocko explores

many things that have been recognized in our world, but never have they been seen in quite this light.

Born in Montreal and raised in Cape Breton, Jocko has been educated in Nova Scotia, Ontario and Alberta. With the diversity of places called home, Jocko appears to have accomplished the task of relating to the entire country.

Split into three sections, this collection examines the vices of people and the problems of our world in a way that is so familiar, but has never seemed to be realized. Anyone can relate to something in this collection—that is why it is so brilliant. By looking at issues of today, Jocko attempts to tell his version of the future to come.

The first section, entitled *The Anarchist Eye*, examines what is now and what has already passed. Examining the history of Canada in "The Choices of Etienne Brulé" and "famous" paintings in "The Artist at Work," Jocko takes what we think are normal, taken-for-granted ideas and changes them, adding to them, then throws them back in our faces.

Suing over a lawn

One of the most powerful poems in this section is "Stages of Repair." It examines a small-claims lawsuit undertaken because of an unmowed lawn and places it beside pictures of villagers from Rwanda, Mexico and South America that are, "In various weeding, trimming, mowing." The poet is thankful that the villagers, "Can't peek out from their videotape frames / To see what's ahead for them when they learn / To not starve or assassinate,

/ But to grow lawns the way the news tonight / Grooms us in our contrasting stages of repair."

This poem realizes the unimportant and almost silly disagreements people have everyday.

The second section in the collection, *The Futurist Eye*, critiques our present to foretell what the future holds. This is a selection of poems on the end of the world as we know it. Not necessarily the destruction of the Earth, it explores changes that humankind may not be able to grasp or accept. "Memo To the Employees of Mother Nature" tells of how the company (the Earth) has been doing so

A moneymaker's guide to the 'Net

By STEVEN SANDOR

Toronto lawyer Lesley Ellen Harris believes it'll take only a few years until a uniform Internet-based currency is perfected. When that happens, she believes that commerce on the 'Net will mushroom.

To prepare home-computer entrepreneurs for the coming boom, she has written *Digital Property: Currency of the 21st Century*, a how-to guide on copyright law and doing business on the Web.

Not only will the Web be a virtual shopping mall, vendors will benefit from nominal charges for such tasks as looking up old newspaper files to creating downloadable screen savers. Right now, the market has a problem; most Websites, such as newspapers, offer free access, making the bulk of their revenue from advertising. The ones that do charge the user hit the cyber-pocketbook for a fee comparable to that of getting the paper delivered to your door. Harris says that the market will soon achieve a happy medium; soon most outlets can apply an extremely small charge for

services. She doesn't think a user will mind to cough up a couple of cents for using a service. And how would the user pay? The user would buy credits en masse from a central source, and then use those credits on the Web. The vendors would then cash them in.

A corporate verse

The third section, *The Dreamer's Eye*, examines beginnings and endings, leaving and arriving as if they

are personal memories of the poet—and they may very well be. The common theme through this section is dreaming and awakening, almost as if awakening from sleep equals realization. "Seal of Approval" critiques materialism in the form of brand names. Looking at who is behind the image of the famous corporation, "I cut through the trademark of my favorite chain / restaurant / And saw the billions of workers bought and sold, / Powerless kids cutting smiles into their cardboard faces / To grin their way through the student slave trade."

An Anarchist Dream is brilliant. Jocko examines issues that I know and hear about every day—and he cleverly tells his version of the story.

technology

REVIEW

Lesley Ellen Harris •
Digital Property: Currency of the 21st Century • McGraw-Hill Ryerson • 230 pp. • \$22.99

movement, it's hard to make as much money. I see the world of e-commerce growing remarkably fast.

"I think people will get used to it if you charge very little for your services. People have to get over the stigma that if it is priced too low, it can't be any good. Price it low and people will accept it."

A two-cent image

It's already started. Harris says that she recently purchased an electronic photo from the Museum of Civilization's image bank for two cents. That doesn't give her the right to post it on her Website; copyright

laws prevent that. But she can use it as a screen saver or as an icon on her computer—any kind of personal use. And two cents is a small price to pay (for most people) to make a computer a little more attractive.

"Soon, vendors will realize that if they get a million hits and charge two cents, well, that's pretty good anyway. We'll see prices come down, like the \$49 a year it costs to subscribe to the electronic version of the *Wall Street Journal*. It's got to have a value assigned to it. People will buy it at a certain price."

"The key is actually getting out on the Internet and being able to control what you own."

Already, freelance writers are benefiting from the Internet. Several sites act as intellectual-property wholesalers, where writers can post their work on the Web. Editors from around the globe can browse the site for any stories they'd like to purchase. The clearinghouse takes a transaction fee and the writer gets the rest. Harris says that most people don't realize these kind of services exist.

"You don't have to have your own Website to do business on the Web."

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by
Clara Vyyyan

Edited by
I.S. MacLaren & Lisa N. LaFramboise

Thursday, May 14th
11am - 1pm

In 1926, two British women, Clara Colman Rogers & Gwendolen Dorrien Smith, travelled across the Atlantic Ocean by steamship, from Quebec City to Edmonton by rail, then up and down the waterways of northern Alberta, the Northwest Territories, the Yukon & Alaska. For the women, the journey was a liberating experience, yet Vyyyan's narrative, supported by MacLaren & LaFramboise's detailed editorial work, reveals the imperialist attitudes underlying their travels.

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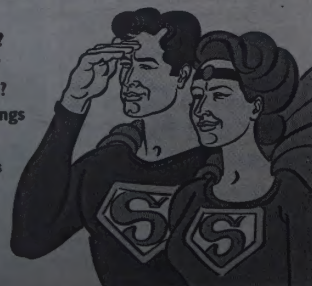
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Ring is the king of the ring

Martial artist hopes to return to the Orient

By DAVID GOBEIL TAYLOR

Your typical prairie boy grows up with the dream of playing professional hockey. Not so for 23-year-old Chris Ring—an avid martial artist since the age of 11, this Edmontonian has become the first foreigner licensed to teach *muay thai*, the 2,000-year-old national sport—and obsession—of Thailand.

"*Muay thai* is at least as important to Thais as hockey is to Canadians," says Ring. "Little children practise their kicks on the street; with no training, they've seen so much of it that they can execute the moves flawlessly. There's not a lot else to do—no TV or Nintendo—so everybody does *muay thai*."

Muay thai is a form of boxing, but with far less limitations than its occidental counterpart. You can punch, kick, elbow, knee and hold your opponent, and there are many standardized maneuvers, just like any other martial art. There are also philosophical and ceremonial aspects to *muay thai*—including an elaborate pre-fight prayer known as *ram muay*—making it a cultural as well as a sporting phenomenon.

A school for foreigners

Ring boxed and trained last year in Rangsit (about 35 miles from Bangkok) at the new Muay Thai Institute, a \$3-million project funded by a local entrepreneur and operated under the auspices of Thailand's ministry of education. There had never before been a formal institute to teach *muay thai*, because Thais consider it in their blood—it would be like having a full-time hockey school in this country. Therefore the institute depends on foreign students to succeed.

Muay thai training is particularly grueling—there were many foreigners, mostly from Australia, France and Holland, registered at the institute when training started in July. Within weeks, only three were left.

But these three garnered quite a bit of attention. "When you're a professional boxer in Thailand, people recognize you when you're walking down the street," says Ring. "Since I was a foreigner, everyone knew who I was—they'd get up and start kicking to show off in front of me."

There are four levels of *muay thai* training: defence, offence, teaching and professional. Ring finished level three and had completed 100 out of 150 hours required to reach the pinnacle of the discipline—when disaster struck. Last fall's Asian market crisis resulted in a serious devaluation of the baht, Thailand's cur-

rency. Ring had been teaching English classes to pay for his training; the institute charged U.S. dollars, while his students paid in baht. The end result was that Ring had to return to Canada.

"I'm definitely going to go back some day, either to train or to fight. But I don't necessarily need to finish the fourth level at the institute; I took what I wanted from *muay thai*. I could spend the rest of my life in Thailand and not learn everything there is to know about it."

Send me to Japan

Ring is currently looking for sponsors to pay for his trip to learn yet another country's national sport: *shooto*, Japanese wrestling. Like *muay thai*, *shooto* is a far cry from its Western version—combatants can punch, kick and trap.

"There's a *shooto* institute in Yokohama, Japan, to which I've been accepted," says Ring. "Now it's just a matter of getting the money to go."

Ring's determination and enthusiasm have already entered him into the record books—with a few more national sports under his belt, he could well become one of the best-trained martial-arts fighters in the world. Most Canadian kids would never think of trading hockey for any other sport, but Chris Ring is glad he traded skates and ice for bare hands and the hot climate of the Orient.

And you certainly can't blame him.

martial arts profile

A space-baby adoption warning

Zippy memo sets agendas for adoptive parents

By JARON SUMMERS

Date: May 7, 2214

Memo One: To the New Earth Parents/From the Zippy Intergalactic Adoption Agency (ZIAA).

Thank you for adopting a baby from the planet Zippy. With proper care and feeding, your new genetically-programmed family member will grow to a healthy eight or nine ft.

Many Zippy kids jump higher than basketball hoops. Our hockey players have special wide heads to impede the flight of pucks. Our football models weigh 300 kilos with titanium-reinforced skulls.

Other Zippy babies grow up quickly and bring home perfect report cards.

The Zippy Nintendo/22.0 GPA model can operate three computers simultaneously. Several calculators built into its oversized brain insure that you are not overcharged at the check-out stand.

With proper care and love most Zippy babies will grow into happy children and productive adults.

Occasionally, things go amiss. Please keep the following in mind:

1. Some Zippy babies are subject to tantrums. This is because

we have indulged them for centuries. (Usually tantrums will subside by the 30th year, but maybe not if they run large companies.)

2. Some Zippy babies are jealous. Our babies might tear siblings in half. (Keep Earth and Zippy children separated until they are in their teens.)

3. Some babies seem to care only about themselves. (Steer them into business careers centering on junk bonds.)

humor

Feed them well

4. Some babies will scream if they don't get certain types of food according to their timetables. (Shower them with love and attention—with luck they will turn into fine citizens and become famous tenors.)

5. When some of our babies reach their teens, they will curse you and may steal the family car. (With luck, in later years, your adopted child will realize you had sound moral values and may stop hooking you goods.)

6. Some of our babies may try to commit you in your Golden Years to inferior old-age homes so they can have your money prior to your death. A few Zippy babies will put you up for euthanasia. (Get a good lawyer.)

7. When cuddly Zippy female babies mature, they may sneak out of your house in the middle of the night and meet a person you would not allow on your planet if he were not already there. The Zippy females will breed with

these substandard creatures and produce goofy-looking grandchildren. (You will learn to love your grandchildren because of your own genetic programming.)

8. Some of our babies may develop into statesmen. From time to time, when communications break down, the males will try to vaporize everyone on your planet with proton bombs. (Build deep bomb shelters.)

Bless these guns

9. Some of our babies will become ministers. They will bless the weapons of destruction in their respective countries. (There is no remedy other than removing religion's tax-free status but so far no one in the known galaxy has been able to implement this.)

10. Some of our babies will become life-insurance salesmen and will hound you until you buy a policy. (Give in and buy a small policy but do not make the agent the beneficiary.)

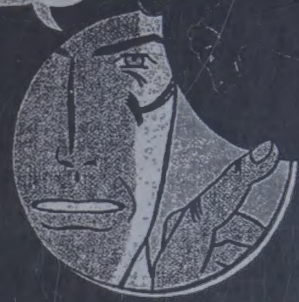
May 8, 2214

Memo Two: To the new Earth Parents. Ignore earlier communications. We at ZIAA apologize for a series of errors generated by a computer glitch.

As you know, besides facilitating Zippy offspring for Earthlings, we make children from Earth available to Zippy parents. Our last memo to you was intended for parents on our planet, Zippy, wishing to provide homes for baby Earthlings.

Mr. Goofus Montgomery,
General Manager, ZIAA.

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This week, Vue press-box fixtures John Turner and Steven Sandor have both agreed not to shave as long as the Oilers are in the playoffs. Be warned, though: both of them have facial hair which makes Wayne Gretzky seem like Grizzly Adams. So if you see two men with peacocks the next time you're at the Coliseum, let it be known that playoff hockey is in full gear.

Topic: Steve is so wrong

Steve: Over the last few weeks, it seems that whatever I write about gets shoved back in my face. Last week, I lamented about the poor play of Curtis Joseph, who then went on to post back-to-back shutouts in Games 6 and 7. Two weeks ago, I laid into Bill Guerin—who now leads the Oilers in playoff goal-scoring, with six. I wrote that the Oilers would have an easier time parting the Red Sea than coming back from a 3-1 deficit against the Avalanche. Well, I guess the next time I see Ron Low, I should call him Moses. Two weeks ago, I said the Sens didn't have a chance against the Devils; that the Pens would devour the Habs; that Boston would beat Washington and that the Kings were

an excellent dark-horse pick. (Even though horrible officiating cost the Kings two games at home. First, St. Louis came back from a 3-0 deficit in Game 3 because a King responded to Geoff Courtneall's vicious flying-elbow attack on L.A. goalie Jamie Storr. In Game 4, Stephen Walkom, easily the NHL's worst

official, waved off the Kings' tying goal in the third period because he lost sight of the puck. Ugh. Larry Robinson owes the NHL at least seven flips of the bird.) Whoops! Since I'm doing such a fine job of blowing my picks, I offer this wisdom: the Oil doesn't stand a chance against the Stars. It'll be over

in four. I mean, what chance does Cujo have when he has to face snipers like Mike Modano and Pat Verbeek? Derian Hatcher is better than any Oiler defenceman. And Ed Belfour is like a wall in the Dallas net. Dallas in four! Dallas in four!

John: Wooooooooo! Oilers! Your pessimism has been such good luck lately. Hey, do you foresee any bad luck in my future? I sure hope so. The last thing I remember you saying before Game 5—while you were on the phone with your parents—was that this series was finished. Well, Steve, you were right! You were just three games early with your prediction. Oh, and you picked the wrong team. Admittedly, after Game 4 I thought I had seen the last of the Coliseum for this season. But after Game 6, I really believed they could do it. Colo-

radio threw everything they had against the Oilers and they still came up short. They looked frustrated and played like a group of individuals instead of a team. Edmonton deserved this win.

Topic: OK, Slats... you took 'em again

Steve: So what was the reason the Flyers decided to trade Janne Niinimaa for Dan McGillis? Did Flyers GM Bobby Clarke say that Niinimaa was soft or something? That the Finn didn't have what it took to win in the clutch? This is the same GM who built a Flyers team that was easily ousted by the Buffalo Sabres in the first round. If Clarke wants to get rid of the heartless, passionless players on his squad, he has to start with Eric Lindros. The best thing that ever happened to the Nordiques/Avalanche organization was Lindros's anti-Canadian, crybaby decision not to play in Quebec City. In the ensuing trade, the Nords got Peter Forsberg and a great supporting cast—and even though Forsberg's gone golfing this season, at least he can show off a Stanley Cup ring. Lindros might win something someday—like the 50-50 draw at the CoreStates Center. Niinimaa was the Oilers' best defenceman in the Avs series. The Oilers' worst game was the 5-2 loss in Game Two. Funny, it couldn't have anything to do with Niinimaa being out of the lineup with a concussion, could it? Niinimaa was a physical presence and may be an even better break-out passer than Roman Hamrlik—and that's saying something.

John: Lindros has been the biggest Canadian disappointment in the last five years, but let's be thankful that Clarke makes some of his decisions while in the throes of an insulin reaction. (Being diabetic, I know that's not the best time to making any important decisions.) Niinimaa has been one of the best acquisitions the Oilers have made this year. I'm not much into the video games, but your obsession with the PlayStation has taught me something. In your attempt to keep current with the trades made in the NHL, you ran into problems with the Niinimaa trade. The computer flat out refused to accept that one. Perhaps Clarke should test out any trades he's considering on the PlayStation first. If he can't do them there, then maybe he should reconsider.

Topic: And on the subject of trades...

Steve: Jason who? Arn... Arnest, Arpot, Arnlie... what was his name again? He was that underachiever New Jersey took off our hands. And the Oilers got Bill Guerin and Valeri Zelepukin. Guerin has been a real team leader, with six goals—most of them at key times. Zelepukin, after being a healthy scratch in the first two games of the series, has worked his tail off on the checking line with Mike Grier and Rem Murray. While Grier scored the big goals in Game 6 and Murray's shadow job on Forsberg garnered headlines, Zelepukin has been the quiet contributor. Don't expect to see him making a return to the press box anytime soon. While all Oil fans remember last year's Dallas series, this year's edition of the Oilers is a very different team—a much *better* team than last season. John: There's no question that this year's Oilers are a more talented squad. And it's not just the talent either. Right now, they are playing as a team. It looks like they're having fun every time they go out on the ice. Bill Guerin has given this year's version of the giant-killers some added playoff scoring punch, and Zelepukin—well, he definitely has the talent and I think it's just a matter of time before his hard-

work pays off with a few goals as well. The first-round series was filled with great hockey, and in Game 7 the Oilers played a very disciplined game. I don't know how Dallas is going to prepare for them because right now the Oilers are on the top of their game. And I can't wait to see and hear the fans at the Coliseum next Monday night as they welcome Ken Hitchcock and the Dallas Stars back to Edmonton. Bring 'em on!

Topic: Nine straight

Steve: After Stéphane Yelle's breakout goal opened the scoring in Game 5, the Oilers scored nine unanswered goals to close out the series. By the second period of Game 7, the Avalanche skated like a beaten team; they didn't win any battles for loose pucks. And the fans had given up, too. I can't wait to watch the *NHL on Fox* this weekend, seeing the American commentators try to explain to their audience that, indeed, there are Canadian teams in the NHL. During the third period of Game 7, I thought the Oil was playing the *Carolana* Avalanche. The best action to be seen was the scrum in the McNichols Arena parking lot. Last week, John and I talked about how ordinary the goaltending had been in the Avs/Oilers series. In the final three games, Cujo was almost perfect; Patrick Roy was uninspired. As our colleague T.C. Shaw pointed out: "Look out for the Avalanche in Game 8!" Well, maybe not...

John: That's just a remarkable statistic: for Edmonton to shut out Colorado for over 163 minutes. And Joseph—I take back everything I said last week. He's elevated his game to playoff level. He picked the right time to become red-hot, and when you combine that with the fact that the Oilers are scoring goals—in bunches—I think they look like they have a shot at winning it all. But let's not get ahead of ourselves here. Next week at this time the series will be half over and then I'll make my predictions. Here we go Oilers, here we go!

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Reader's Digest
encourages you to
hit the road

By STEVEN SANDOR

Does the thought of spending two months' wages for two weeks worth of frolicking in the sun with other annoying tourists turn you off? When you visit a spot, would you rather see how the natives live or stay in a resort mecca where you can relate to other tourists?

If you want to take a trip that won't do serious damage to the pocketbook and will allow you to immerse yourself in the local culture, why not consider a trip to... Canada?

That's, right. *Canada*. In your car.

The folks at *Reader's Digest* have just put together a book and CD-Rom companion set entitled *Canada Coast to Coast*. Inside, there's 373 pages of road maps and a total of 2,000 different Canadian destinations. Some of the road trips are designed as week-long journeys; some are simple day trips. But all of them encourage the reader to get in the car and meet the people and go to the places which make Canada such a diverse nation.

The maps are well-detailed (you'd have to be somewhere between a moron and a brainless idiot if you get lost) and the book is filled with hundreds of full-color photographs. But, remember, this is a *Reader's Digest* book. And what is *Reader's Digest* famous for? Condensing longer works into bite-sized chunks for the on-the-fly reader. Editing the good parts out. So, the overviews of each of the spots you'll visit are, on average, only two to three paragraphs long. The goal

of the book is to cram as many trips as possible between the covers, not give detailed information on where to stay, how much you can expect to spend, etc. *Canada Coast to Coast* makes a good companion to *Fodor's*—but don't expect it to replace the more reputable travel guides out there.

**They could huv gott
a pru freeder**

travel

There are also some annoying misspellings (I wish they would have hired a better proofreader). As any curious soul would, I looked up my hometown, which was listed in the book. Beautiful Brampton, Ont. is listed—but the writers misspell Bramalea, a section of the city, as "Bramlea."

They also skip some Alberta sites of note, most notably Morinville's St. Jean Baptiste church and convent—one of the oldest places of worship in the province and one of the most ornate. And, being only a 15-minute drive north on Hwy. 2 from Edmonton, this could have easily been included in the book. It *should* have been included.

Maybe the most useful part of the book is an appendix which lists the major festivals and fairs throughout the country. Sure, we all know about the Fringe Festival and Jazz City, but did you know Elliott Lake, Ont. has a Uranium Festival, which wraps up with an ore-mucking competition? Or how about Pugwash, N.S. and its annual Gathering of the Clans—a celebration of (you guessed it) the region's strong Scottish ties? Or Russell, Man.'s Beef and Barley Festival, which features—of all things—a bull-chip throwing contest?

You can call a travel agent and book a nice sanitized trip at Club Med. But if you're the adventurous type, your car might hold a few more thrills for you.

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We're movin' on up... in style

Colour Blind
evolves past hip-
hop scene

By DAVID DICENZO

All things evolve. Take Colour Blind... the hip Whyte Avenue clothing shop began as a simple T-shirt store. Six years later, the operation has grown into a regular stop for those seeking cutting-edge style.

"Colour Blind is defined as a rainbow coalition of street fashion," said co-owner Fred Banda.

Banda and his partner, Everton McDougall, have taken a unique approach to their store and the fashions they want in it. Nothing mundane, nothing trendy; just clothes and accessories that exude style.

"We try to look for anything that is different, anything not mainstream," said Banda. "There are certain lines that we could carry but they're not for us. Colour Blind is more of a specialty store for people who want to stand out and be bold. People who want to make a statement and say, 'I'm here.'"

It also helps if the line is Canadian, something the owners are really big on. Banda feels that Canada is becoming a leader in the fashion industry and representing this country's designers is important. Lines like Snug, Geek Boutique, Lithium and Anne Hung are just some of the prevalent names in Colour Blind.

Banda and McDougall are not only keen on Canadian designers but also local Canadian designers. Joon and Round Room are two lines right out of Edmonton that have gone over well in the shop.

A local loyalty

"We try to encompass a local flavor," said Banda. "You have to include the people that are part of our store. We're very open to peo-



fashion

Models: Carol and
Shawn • Photos:
Darren Wolf •
Clothing: Colour
Blind

ple within the city and we do a lot of things with them because they're the ones that support us."

The store and the fashions in it have a definite relationship with music and pop culture. Originally, Colour Blind catered exclusively to the hip-hop market, but the owners expanded on those ideas by branching into other areas like the rave and techno scenes. Besides the usual stuff you find in a clothing store, the owners also sell tapes and videos of

local DJs spinning the latest earth-shattering beats.

"Music sets trends for fashion," said Banda. "The lines we carry go with the music, and the people who wear the clothes go to certain places and listen to that music."

Colour Blind's evolution continues with a major expansion planned at the Whyte Ave. locale. The unveiling of the enlarged digs is scheduled for Aug. 1.

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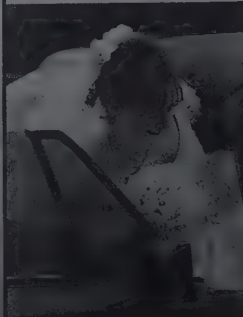
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Reflecting on a country career

by DAVID DICENZO

Forty years in the same business is no small feat these days. But 40 years in the music business... that is an aberration.

At the same time Elvis Presley was in the early stages of his career, country singer/songwriter Dick Damron was busy cutting his first record, a rockabilly 45 titled "Gonna Have a Party." The year was 1958 and four decades later, the Bentley, Alta. native is going strong with the release of *Still Countrified*, his 28th recording to date.

"I never thought that far ahead when I started out," said Damron. "I was just a kid and I never figured it would last that long. I just played for the love of the music."

The latest CD is a play on Damron's well-known 1970 release, *Countrified*, which made it to number one on the RPM Country Music Chart. The compilation *Still Countrified* features a diverse mix of the artist's work, with a focus on tracks that appeal the most to Damron regardless of their commercial success.

It's not a Greatest Hits collection

"They are songs that are a little more about the music rather than chasing the charts," said Damron. "It kinda runs the gamut from traditional country ballads to Texas-swing type tunes to edgy country

rock. *Still Countrified* is a cross-section of different types of stuff I have done as opposed to being locked into one concept."

The 64-year-old country star has also begun to dabble in the publishing world with his new book, *The Legend and the Legacy*. Released at the tail end of 1997, the book is an autobiographical account of Damron's unique and lengthy career. From his early days growing up in rural Alberta to playing the circuit in Vegas, *The Legend and the Legacy* contains a number of stories of life on the road. One chapter describes Damron's experience in Nashville, the pinnacle of country music.

"I rode the train down to Nashville back in 1961 and in those days, the music thing was much smaller down there," said Damron. "It is big business now and the crux of that chapter is how both Nashville and I have changed."

Garth Brooks-itis

Damron explained how the country capital used to focus on originality yet as the popularity of the music grew, so did the concept of releasing records with mass appeal.

"Now they have one idea of what commercial country is," he said.

Damron occasionally got caught up in the game, but writing and recording great original music has always been his ultimate goal. There is a reason his career has lasted 40

years... essentially, it is because he can write and write well.

"I think I have survived this long because I am a writer and am always producing original new music," said Damron. "I never followed trends like country disco or the trucker/CB songs. When the trend goes, the artist goes with it. I survived by writing Dick Damron songs."

And the process is far from over for Damron. He still loves to play and expand his musical horizons. Just recently he took up jazz guitar, adding another component to his vast repertoire.

"At 64, I am still extremely creative," said Damron. "That is what keeps me going."

That creativity has kept Damron in the music racket for a duration most artists couldn't even fathom. It has given him a distinct advantage throughout his 40 years in the spotlight.

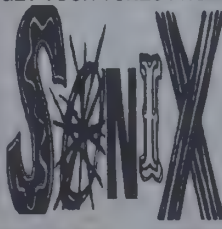
"If you're not a writer, you're at the mercy of the record companies," he said.

country

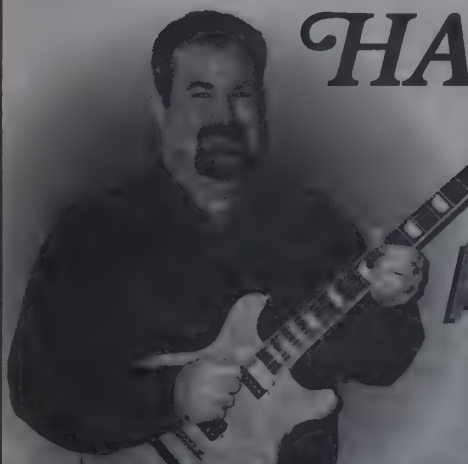
PREVIEW

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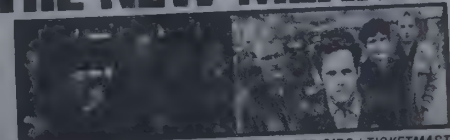
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MUSIC

notes

By GARY MCGOWAN

An idea whose time has come? When E-town singer/songwriter/guitarist Mark Sterling tabbed a few of his friends to flesh out the live shows he was doing in support of his solo album, it was very much a "front-guy, side-guy" situation. But the musical vibe proved to be so positive that Sterling, Mike Lent, Calvin Volrath and Gordie Matthews have turned the original "Pay for play" concept into a new Edmonton group with the stylin' name of **SLVM**. You'll have two chances to see the group this week. **SLVM** will play the **Sidetrack Café** Thursday night and the **City Media Club** Friday night.

Some bands attempt to play every week. **The Painting Daisies** seems like they play every day. Besides their usual host duties at the **Sidetrack Café's Monday Night Open Stage**, you'll be able to catch **Daisy Blue Graff**, **Rachelle Van Zanten**, **Dale Ladouceur** and **Kim Gryba** at **New City Likwid Lounge** Friday night. From there, the **Daisies** will be taking their high-energy folk/funk/rock on the road. They've got a tour starting in mid-May that will take them all the way to Ontario. Notable opening act on this bill is Edmonton alt-band **Toledo**. Their blend of rock, jazz and classical styles makes it an interesting and worthy counterpoint to the **Painting Daisies**.

Is it a plague or is it a friendly invasion? Whichever side of the musical fence you sit on, there's no denying that the whole lounge music movement has caught the attention of the trend-seeking audience. Lounge stylists will have an opportunity to strut their tuxedo and/or cocktail dress-clad selves Friday night at the **Sidetrack Café**. Calgary



lounge-meisters the **Dino Martinis** are holding the Edmonton edition of their CD release party that evening. The band's particular brand of lounge is rooted somewhat more in jump blues and swing than pure Dean Martin croon. That, however, only enhances the chances a lounge lizard has of coaxing a fabulous babe onto the dance floor. Following in the six-piece group's tradition of great album titles (their two year-old debut disc was called **Bottle Collector's Lounge**), the new album bears the title **Steak & Comedian Night**. Seems the band was en route through small-town Saskatchewan last year when the aforementioned verbiage was seen mounted on a sign outside of a local watering hole. Presto! Instant album title. Naturally, you'll be able to purchase a hot-off-the-CD-press copy Friday night.

Back in the days when Canada imported dope from Mexico (as opposed to today's north-south flow) the music being played by **Twang** and the **Almost Leather Band** was often termed "Hippie country." That terminology may be a bit antiquated, but neither group is in danger of being tagged a "New country" act, either. The **Almost Leather Band** features the ubiquitous **Chris Smith** on guitar, **Jason Cody** on accordion and the man called "**Duke**" on drums. They promise an eclectic-but-imminently-danceable set for you Saturday night. **Twang** showcases guitarist **John Gorham**, fiddle player **Cam Newfeldt**, **Mike Bunting** on mandolin and **Solon McDade** on bass. The band's been together since April 1997 and played some well-received shows at last year's **Fringe Festival** and **North Country Fair**. Saturday should be a fun night for the band, but if you've been holding off on seeing one of its shows, it would be prudent to catch one of its **City Media Club** sets. McDade received word this

week that he's been awarded a full scholarship to McGill University, so **Twang** might have a vacancy in the bass chair as of September if McDade relocates to Montreal.

Earl Seymour hasn't been an intimate part of the Edmonton music scene for a number of years. That's because the immensely talented saxophonist has been in such vast demand around the continent that he's barely had a chance to call any place "home." His curriculum vitae makes for impressive reading. **Tony Bennett**, **Tom Jones**, **Liberace**, **Johnny Mathis**, **Huey Lewis** and **Blood, Sweat and Tears** are just some of the acts whose live and recorded work has been graced by Seymour's sax lines. Sadly, two years ago Seymour's world came crashing down around him. While on tour with **Neil Sedaka**, Seymour was diagnosed with a rare congenital form of emphysema called **Alpha 1 Antitrypsin Deficiency (A1AD)**. Seymour is currently staying with relatives in Abbotsford, B.C. awaiting a lung transplant. Keenly aware of what happens to a working musician when (s)he can't work, a host of Seymour's Edmonton friends have banded together to stage a benefit show for him Saturday night at the **Sidetrack Café**. Spearheaded by another great Edmonton saxophonist, **Dave Babcock**, the show will start at 9 p.m. Comedian **Jim Jerome** will host an evening that will count among its guests guitarist **Jack Semple**, **P.J. Perry**, **Maracujah** singer **Christian Mena**, the **Kit Kat Club** and Seymour's school buddy **Randy Broadhead** (he of the character voices and parody songs of **Power 92 radio**). If you are otherwise engaged on Saturday but would still like to donate, make a cheque payable to "Seymour of Earl" and mail to the **Sidetrack Café** (10333-112 St. 75K 1M9). ©

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inter **Vue** WEEKLY

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Alvaro Pierri a classic six-stringer

South American guitarist plays eclectic mix

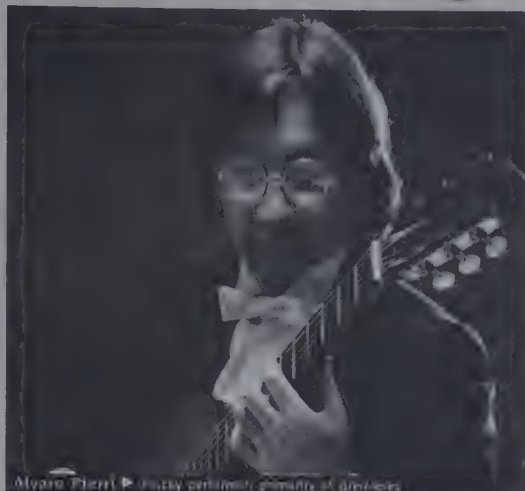
By DAVID GOBEIL TAYLOR

The Edmonton Classical Guitar Society has already programmed concerts from some fine guitarists this year, including Ben Tobiasson and Fabio Zanon. They are finishing off the season as they do every year: with a guitarist of truly international reputation. Last year it was Roberto Aussel—this year it is Alvaro Pierri.

Pierri was born in Uruguay and was taught the guitar by his aunt. He inherited a background in classical music from his mother, a pianist, and his great-aunt, an internationally renowned soprano. He won the Paris International Guitar Competition in 1976 and now lives in Montreal, where he teaches at both UQAM and McGill University, and performs with many of the city's finest ensembles.

Pierri is known for his premieres of new works—he has had pieces specially written for him by a host of renowned composers, from Argentinean/Canadian alcedes lanza to Cuban guitarist/composer Leo Brouwer to renowned Québécois composer Jacques Hétu.

In his Edmonton concert, Pierri will perform a variety of pieces by composers who are little-known by standard classical audiences, but well-known to guitar aficionados, including Jacob Pollack Reys, Manuel Ponce, Egberto Gismonti and Federico Moreno Torroba. He will also perform Hétu's *Suite pour guitare*, Op. 41, which has rapidly become part of the standard contemporary



Alvaro Pierri ▶ guitar repertoire, and Six études for guitar by Brazil's most famous composer, Heitor Villa-Lobos.

Not a Renaissance instrument

Pierri is widely known as a champion of contemporary music for guitar, and for obvious reasons. The guitar is a relatively recent instrument—Mozart and Beethoven didn't write any pieces for it because it wasn't popular at the time and couldn't play as loudly as other orchestral instruments—a limitation classical guitars have to face even today.

So much of the standard guitar repertoire was written this century, and a good portion of that was written for Andres Segovia, far and away the world's most popular guitarist.

Yet the guitar public is like the rest of the classical music pub-

lic—somewhat wary of contemporary music. This is not usually a problem for instrumentalists, who can turn to the 18th and 19th centuries for pieces, but it proves a challenge for guitarists.

Pierri faces this challenge head-on, programming both older and new pieces in most concerts. His mission is to balance the accessible and the modern, as he has done for his Edmonton concert, both in order to present a wide variety of pieces to satisfy all tastes and to portray an accurate history of guitar music—which, more than any other instrument, has both feet firmly planted in the 20th century.

classical

PREVIEW

Alvaro Pierri • Muttart Hall • May 8

Gary McGowan's PROFILES

Name: David Hoyt

Notoriety: Conductor with the Edmonton Symphony Orchestra. "I try to conduct every style of music with a great deal of integrity."

Next Gig: May 8-10 conducting the ESO's *Parade of Pops* series with special guests Quartette.

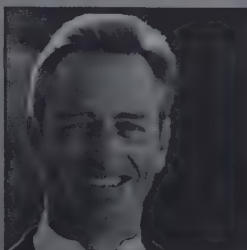
Favorite Movie: *Cinema Paradiso*

Favorite Thing About Your Personality: My ability to knuckle down and work.

Favorite Smell: Springtime.

Great Musical Moment: I was a university student playing third horn in the orchestra when Joan Sutherland came to sing with the ESO in 1972. We were in the middle of the "sitprobe," which is the German word used to describe the process where the singer sits at the front of the stage and sings with the orchestra so that everyone can get an idea of the balance needed between the voice and the instruments. I was 10 ft. from her and her voice filled the jubilee like it was the Winspear. I was floored by the incredible power and virtuosity she displayed. At that time, she really was the greatest singer of her generation.

What Do You Want To Be When You Grow Up: Maybe a



gardener. I work indoors all the time, so it would be nice to do something outside.

What Compliment Do You Treasure Receiving: When someone thanks me for the opportunity I've given them to perform with the ESO.

Most Important Thing Ever Learned: Maintain a sense of humor.

What Do You Look Forward To: I'm looking forward to getting a bit older and finding the balance that comes with a bit more wisdom.

Last Book Read: *Angle of Repose*—Wallace Stegner.

Ambition: Doing whatever I do better.

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A church-core following?

Winnipeg's Wyrd Sisters are "pagan" folks

By LORRAINE RESSLER

It's not very often that pagan types have much to recommend them to Christian clergy members. But apparently, there is a first time for everything, Winnipeg's Wyrd Sisters get an incredible amount of positive feedback on their lyrics from ministers.

"It's really interesting how many ministers we actually get calling us up, asking us to come sing at their church. And it's like, 'Excuse me, that's very sweet of you, but I haven't been in a church since I was baptized!'" laughs Kim Baryluk of Winnipeg's the Wyrd Sisters, who played Horizon Stage last week.

What stands out about the Wyrd Sisters is the intense beauty of their music. Founded by Baryluk and Nancy Reinhold in 1991—and joined by Lianne Fournier in 1993—the trio are becoming known for their distinctive three-part harmonies.

Baryluk says, "The way our music works is that we have the lyrics first, we have the music second, we have the voices third. We pay a lot of attention to harmony and vocals—and then anything musical is built around the voices.

So that at all the shows what you see are three big, strong, massive women singing. And then everything else is gravy. And I think our audience likes that, that they can hear the lyrics. We're perfectionists as far as the vocals go.

"It's been our experience that the triangle is the strongest form, and it's served us well.

A group made up of individuals

"We're kind of pagan kind of folks and we have different religious and philosophical beliefs as individuals. I think it comes through in our music and in our personalities, because our stage presentation is greater than our recorded presentation. We like to believe that we're not just standing on stage presenting a musical show. We like to get the audience involved, we like to talk to the audience, we like to get out into the audience and we like to bring the audience up on stage. We cover a whole range of emotions and we like to think it's a holistic event. It's not unusual that the audience is crying and five minutes later it is laughing. A lot of times, I can't look into the audience, because if they're crying, I'll start crying too. And it's difficult to sing then."

And what is it that they sing about, that provokes such a reaction? "It's about life, basically. We all write about our own life's experiences and we pick issues that are near and dear to our hearts to write about. There's a song about the Montreal massacre, one about the pillaging of Clayoquot Sound, a song about a brother dying of AIDS, a song about standing up and defending yourself, and there's a lot of songs about emotional and physical healing. It's all day to day life kind of experiences."

The Wyrd Sisters have three independent releases out, the most recent being *Raw Voice*.

A Viennese farewell

Pro Coro to search high and low for new conductor

By LORRAINE RESSLER

It's fitting that the last concert of Pro Coro's Canada season is called *Dances from Vienna*. It could almost be called a farewell to Vienna—to Vienna native Agnes Grossman, that is.

Grossman, who has been Pro Coro's principal conductor for the past two years, has decided not to renew her contract with the choir. In addition to her commitment here to Alberta's only professional choir, Grossman has been fulfilling conducting engagements in Montreal and Japan, and has been artistic director for the world-famous Vienna Boys Choir for the past few years. According to Pro Coro general manager Corey Haberstock, Grossman simply felt it was time to limit her number of commitments, thus giving more time to the ones she keeps.

"It seems like it was just yesterday that we appointed her," says Haberstock. "Things have just flown by, but her commitments with the Vienna Boys Choir make it such that she can't continue this position right now."

There's words to this waltz

It was Grossman who came up with the idea of capping the sea-

son off with some of the waltz music her home city is famous for. Tunes like Johann Strauss's "The Blue Danube" are popular with all kinds of audiences, but most people are unaware that there are lyrics to go with the music. Grossman has chosen several pieces by Johann Strauss (aka "the Waltz King"), plus Johannes Brahms's *Liebeslieder* waltzes.

Local keyboardist Jeremy Spurgeon will accompany the Strauss pieces on All Saints Cathedral's organ and, along with fellow keyboardist Janet Scott Hoyt, will accompany the Brahms pieces on the piano.

"A lot of these pieces, especially the Strauss pieces, are ones that will not have been heard here, other than in instrumental form. 'The Blue Danube' originally was written as a choral piece. Somehow the idea didn't fly, originally, so then Strauss went back and made it into an instrumental composition."

Grossman also had the idea of having a Viennese coffee house immediately following the performance.

"Agnes is actually bringing Viennese coffee back with her from Europe," laughs Haberstock. "So it will be strong! And we're also having desserts supplied by two local bakeries."

Searching for a replacement

So who will be at Pro Coro's reins next year?

"We've actually been in an artistic search process through part of this year, and will still be in the beginning of next year. We have had several conductors come in and the choir has evaluated them. And so we'll be looking to appoint someone in the new year. The thing we're looking for is people that can further the goals and visions of Pro Coro. But really what we're looking for is someone who can also help push us towards the future."

In the past, Pro Coro has had strong Swedish influences. Two of its past artistic directors, Eric Ericson and Soren Hansen, were Swedes. Has the choir considered going back to dip in the Swedish pot for its principal conductor?

"Most of the people [being auditioned] come from some kind of Northern European choral background; not necessarily the Swedish, but most of them have studied in that vein," says Haberstock.

Speaking of auditions, Pro Coro is holding auditions for its 1998/99 season this Saturday and Tuesday. Singers interested in auditioning should call 420-1247 for information.

folk profile

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inter **Vue** WEEKLY

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A Yankee Doodle concert

ESO focuses on American content

By DAVID GOBEIL TAYLOR

The next part of the ESO's Lighter Classics series is titled American Classics. And you don't get more American or more classic than George Gershwin's *Rhapsody in Blue*.

The Symphony will perform this piano-and-orchestra masterpiece along with other pieces by a who's who of American composers, including Samuel Barber, Leonard Bernstein, Aaron Copland and Morton Gould.

Rhapsody in Blue is the first major work by an American composer to become a regular part of the classical orchestra repertoire. Gershwin wrote it to satisfy two agendas: first, to prove himself as a serious composer, one who could write pieces other than songs such as his 1919 hit "Swanee"; and, secondly, to marry the quintessentially American idiom of jazz to the concert stage, proving that jazz didn't need to be performed by a small ensemble in strict rhythm.

"*Rhapsody in Blue* is one of the most fascinating and difficult pieces in the concerto repertoire to play," says pianist Michael Kim, who will be playing the *obbligato* solo piano

for the concert. While not called a concerto, *Rhapsody in Blue* features the piano as a member of the orchestra about half the time and as a solo instrument the other half.

Other composers in Gershwin's shadow

classical

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"It's difficult because everybody knows the piece backwards and forwards—and everybody has a different idea of how it should sound," says Kim.

Kim has an edge on many interpreters, however: he was coached by Mitch Miller, who played in the orchestra during *Rhapsody in Blue*'s 1924 premiere.

"Sometimes I'd ask him, 'Are you sure this is the way Gershwin wanted it?'" says Kim. "And he'd say, 'Well, anybody who could contradict me is

dead by now.'

"There are a lot of other great piano concertos by American composers, but they all get overshadowed by the quality and popularity of *Rhapsody in Blue*," says Kim. Even Gershwin's Piano Concerto in F, a masterpiece itself, is usually programmed alongside the *Rhapsody*, if at all.

A Calgary native who debuted with the Calgary Philharmonic at age 15, Kim lives in Appleton, Wis., juggling a performance career with teaching duties at Lawrence University. He proves to me that he's still Canadian, however—we talk for a good 10 minutes about hockey. Not that he hasn't been open to other influences, however; he's come around to the state religion of Wisconsin—the Green Bay Packers.

Luckily—for him and for Edmonton audiences—this concert won't coincide with an Oilers home game.

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Opera uneven... of chorus

Rape scene simply isn't that offensive

By DAVID GOBEIL TAYLOR

Edmonton Opera's season finale production of Verdi's *Il trovatore* got a lot more media attention than usual in the few days before its opening. The focal point was a controversial rape scene added by director Robert Tannenbaum; a number of chorus members objected and threatened not to take their contractually-obligated curtain call.

On opening night, the 90-second-long rape scene came and went with hardly any reaction from the audience, save the odd "tsk tsk" from the octogenarian end. I certainly was not offended—I've seen worse rape scenes in my living room. Umm... on the TV set in my living room, I should say.

Heck, I've seen more disturbing scenes in other operas—obviously, the objecting singers have never been in a production of *Lulu* or *Salome* or, for that matter, the Broadway musical *Sweeney Todd*.

And at the curtain call, I hastily tried to count the number of people on stage: all of the leads and 35 chorus members, exactly the number listed in the program. I guess they came around to realize how ridiculous and misplaced their moral indignation was—or else maybe somebody threatened to withhold payment if they didn't fulfill their contracts.

It's about the music

Opera stagings tend to come in two varieties: the ultra-realistic and the ultra-stylized. A lot of theatregoers object to the latter approach, but I certainly don't. Opera is about music, after all; if the singers' movements are interfering with their vocal production, I don't mind them standing still even if the plot would seem to demand otherwise.

The problem with Tannenbaum's staging, however, is he couldn't seem to make up his mind between the two approaches. Most of the time, the principals just stood there and sang; occasionally, they moved around in half-hearted duels and, of course, the rape scene.

This inconsistency made me dissatisfied with the opera as a whole. I wanted the singers to move, because they'd been moving before; if Tannenbaum had stuck to his stylized guns, I wouldn't have minded at all.

One stand-out singer

One of the cast members did the rest a disservice by just being too good. Sharon Graham, as Azucena, was far and away the most entertaining cast member to watch, acting circles around the rest of the cast during every scene without sacrificing magnificent singing. She lists several Carmens in her bio; she certainly would be more suited to a leading role.

Trouble is, she's a mezzo-soprano and there just aren't that many leading mezzo roles.

Christine Weidinger, as lead soprano Leonora, grew on me. At first I was disappointed in her relatively mild voice; I generally prefer more can belto in my *bel canto*. But she more than made up for it in Act IV, with exquisite high pianissimo.

Baritone Mark Delavan and tenor Craig Srianni rounded out the rest of the principal roles competently, if nowhere near the level of the two women. Srianni got the biggest applause of the evening for his rendition of "Ah si, ben mio, coll'essere," more for the fact that it's the best-written aria in the opera than for his abilities. Truth be told, his pronunciation was a little suspect.

They could have used more men

What turns a decent performance of Verdi into a magnificent one is the chorus—who, in this case, were woefully lacking. The women were fine, but the bulk of the choral work is done by the men. They were 17 strong, which theoretically should be enough to project past a pared-down ESO—not these men. A few more baritones and basses would have made a world of difference.

Actually, when all is said and done, I do wish Tannenbaum hadn't put that rape scene in. The male chorus was mediocre at best when they were just standing there singing. Cavorting around the stage, their singing suffered quite noticeably.

In short, all of the ingredients were there for a memorable production, but inconsistency in direction, casting and choral work interfered. Edmonton Opera is planning to do *La Bobème* next season; Puccini's opera *verismo* masterpiece will be much less forgiving than Verdi. Hopefully they'll be able to pull it off.

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Sloan sings the Navy Blues

Sloan Navy Blues
(MURDERRECORDS/UNIVERSAL)

With their last album, *One Chord to Another*, Atlantic Canada's pop-darlings moved away from its faux-grunge roots to a sound which owed more to the Beatles than anything else; the band decided that melody, not sound effects, was the way to go.

Navy Blues expands on that. This is easily the best album Sloan has recorded. *Navy Blues* has some Beatles homages (especially the piano-driven "Chester the Molester"), but this time around, the band makes its nod to '70s glam rock. This is music for the roller-skating emporium. The first single, "Money City Maniacs," features an AC/DC-like chord blast to open the song; the chorus and break owe more to Cheap Trick. "Keep On Thinkin'" sounds like a Gary Glitter rewrite. If this isn't the summer album of the year, I'll promise to eat a year's worth of Vues.

Throughout the entire record, the foursome's tongues are planted firmly in their cheeks; that's what makes this album work. Even the album artwork is a parody; the inset is a black-and-white collage of band shots; an obvious take off on Deep Purple's *Machine Head*.

Throw out your Hawkwind records, kids. Toss out those Oasis discs. 'Cause Sloan may have just recorded the best glam-rock record, ever. A definite candidate for top-10 album honors at the end of the year.

Steven Sandor

Pure Feverish (MAMMOTH/ATTIC)

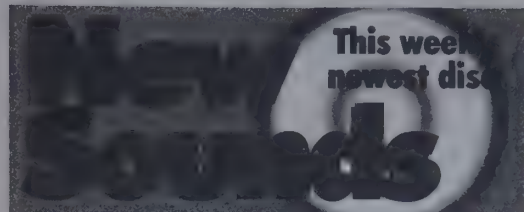
I'm told by my editor that if I can't hear the obvious similarities to the Flaming Lips, then I have no business writing about *Feverish*, but for my two-cents' worth, *Pure's* third full length release sounds most of all like *Pure*, nothing more, nothing less.

Pure stubbornly re-introduces listeners to its now-formulaic home-spun sound, being careful not to alter the main components so as to render it a copycat of anything else with the exception of itself. Opening to the strains of a modern firing up, *Pure* continues on its merry way as it has always done: marrying boogie-type riffs that can be traced back to post-war electric Chicago blues (if not earlier than that) with melody-enhancing keyboards and assorted drum and percussion electronics.

The first song, "Chocolate Bar," amounts to a rather disappointing beginning for a new release. The frenetic rhythm section combines with guitarist Todd Simco's trademark blues-based riffing to climb to a typical *Pure*-style, high-energy climax, which vocalist Jordy Birch caps off by singing the chorus's rather uninspiring "You wanna chocolate bar," which, given the sparks produced by the tune so far, comes as a distinct anticlimax.

A number of tracks cater to Simco's love affair with open-tuned slide guitar, while the band's vocal harmonies are as strong as they've ever been. *Pure* even takes a shot at country ("Sunshine and Happy Hour") but the problem is, it's just that: *Pure* doing country (Some quality time with a Gram Parsons record would've helped).

Lead singer Birch has lost none of his breathy range, leading the band's sound from flat-out rockers like "Trucks, Campers & Trees" and "Tennis Ball" to familiar, slower paced (read: trippy) numbers such as "Pay Your Way," "Four Cups of Io" and an



unsuccessful experiment, the aptly-titled "March of The Loonies." Frequently, however, his lyrical forays into pop culture (if that's what he's doing) makes for weak imagery; the lyrical content is overall just too light to help the finished result to stand up as solid, memorable songwriting.

T.C. Shaw

Various Artists Meet The Deedles Soundtrack (MERCURY/POLYGRAM)

Disney seems to be renowned world wide for its, let us say, family-oriented soundtracks, but with *Meet The Deedles*, it has obviously broken out of its traditional mold of orchestrated (dare I call it "sappy") music and almost become contemporary, owing in large part to an almost overt presence of the ever-trendy ska—and when I say overt I mean the whole album is ska—intermingled with a little rock here and there (which isn't necessarily a bad thing, 'cuz I'm a ska fan myself, but I found it relatively unusual for a Disney movie).

This was actually one of the better soundtracks Disney has put out for its "real" movies (not to be confused with its "animated" ones). Although it chose numerous kickin' trax to fill in the blanks, Disney probably could have chosen something more exciting from the Mighty Mighty Bosstones catalogue (even within the context of the movie sequence it appeared in...), although maybe I'm personally disinclined towards "Wrong Thing Right Then" because of something subliminal.

All in all it was still a pretty engaging (and relatively hip) soundtrack... for Disney...

Covey Fleck

Autour de Lucie Immobile
(NETTWERK)

There used to be a joke that the French didn't know how to rock. Then along came Roch Voisine and we had proof. It wasn't a joke anymore.

Many of us belted out the insult out of arrogance, ignoring the fact that despite the barrier of language, artists such as Edith Piaf could strike at our emotional core. It wasn't what she was saying, it was the way it was being said. Recently, electronic artists such as Daft Punk, Laurent Garnier and Air have done away with linguistics altogether and decided to shake our booties instead.

Where does this leave a group like *Autour de Lucie*? It hardly has the dancefloor chops, nor can vocalist Valérie Leulliot claim to even having Piaf's magnetism. However, there is a cosmopolitan charm to *Immobile* that makes the effort of listening a worthwhile endeavor.

Autour de Lucie spins an elegant tapestry of sound that never veers far from the acoustic, yet avoids falling into the dreaded trap of easy-listening pap. In fact, expectations evaporate once the first track, "Selon l'humeur," charges up. It may not blow the speakers, but the reverb of Jean Pierre Ensuque's electric guitar forces the listening to question what may come.

The soundscape Ensuque, Leulliot and bass player Fabrice Dumont carve out for the listener is surprisingly deep, given the sparse instrumentation. Influences range from the John Barry school of spy music ("L'autre nous") to the Stereolab shuffle ("Chanson sans issue"), jumping to and fro with understated elegance.

Granted, *Immobile* is not for many tastes. Language, especially in pop music, is paramount, and French isn't the most popular tongue for English ears. For those who are more inclined to enjoy the simple beauty of sound, *Immobile* is an excellent way to deconstruct bias and rediscover melody and emotion.

Dave Johnston

Public Enemy He Got Game
(DEF JAM/POLYGRAM)

In the last five years, rap music has been dumbed down by a wealth of artists who would rather talk about guns and dicks rather than black culture.

In the late '80s Carlton Ridenhour (Chuck D), William Drayton (Flavor Flav) and their cohorts made Public Enemy one of the 20th century's most important bands. Public Enemy vented its wrath on the white establishment—intelligently. And that's what made the group so dangerous—Chuck D was preaching the black Gospel to a huge audience, mainly white teens. P.E. was an outlet for Black America to preach the politics of revolution. No other black act—be it rap, soul, Gospel, whatever—has had a greater impact on white culture.

The group returns with a slew of rap guest-stars to provide the music for the latest Spike Lee joint. Hopefully, this effort will raise the consciousness of their dick-slapping rap brethren. And even though the break beats have been tuned down (in fact, a guest appearance by Wu-Tang's Masta Killa in the lead track, "Resurrection," kinda sets the tone. This album sounds like P.E.'s tribute to *Soul Train*.) the messages are still powerful. Flav's dancehall jam, "Shake Your Booty," sounds like a Tarantino soundtrack pinned by the DJs; and KRS-One makes his presence felt on "Unstoppable."

But one thing bothers me. The song "Politics of the Sneaker Pimps" rants against the sneaker companies who charge \$200 for their products while almost enslaving their Asian workforces. Chuck D compares colleges who agree to huge endorsement deals to "slave ships." But while almost all the big names—Adidas, Reebok, New Balance—are mentioned, Nike, the worst and largest offender, is omitted. Could it be because Lee, the noted black American civil-rights filmmaker, has produced and starred in commercials for Nike? Lee is possibly the largest hypocrite working in the movies today, and I think that his support of Nike proves that he's about as serious about black civil rights as Jesse Helms. And I don't like to think that he's poisoned Chuck D; but that's the conclusion I've got to come to; after all, is it that hard to rhyme "Nike?"

Steven Sandor

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WEEKNIGHTS

Changing it up for pop radio

"Spaceman" goes back to the drawing board

By STEVEN SANDOR

April Wine once wrote the sad-but-true lyric "Rock 'n' roll is a vicious game."

That adage certainly holds true for Bif Naked, the tattooed and multiple-pierced pop songwriter from Winnipeg (even though she now calls Vancouver home). Because of her look, most who see her gig posters and album artwork without listening to her music assume she's a punk-rock artist. And her record company asked her to remix her new single, "Spaceman," after dance- and hit-radio stations from across the country felt the original mix featured too much guitar and wouldn't be accessible to the pop crowd.

She's no dance artist

"Are you guys in Edmonton hearing the original version or the remix?" asks Bif from a tour stop in Thunder Bay, Ont. "Dance radio stations didn't want to play it. We had to do a remix because it ['Spaceman'] wasn't considered a dance single. So that was a big extension for me. I guess they considered it

'too rock.'

Bif's new album, *I Bificus*, is chock-full of pop ditties that could make it onto hit radio—if they're given the chance. But Bif is going to burn the treads off her touring van's tires with the way she's decided to promote this record. After her current four-week Canadian tour, she's taking off to do a tour of Europe,



which will stretch as far east as Austria and as far north as Copenhagen. Included will be a stop in Hanover, Germany—the city best-known by English-speaking locals as "Hangover" thanks to the natives' penchant for partying. After that, she'll return to Canada to join the Edgefest tour; then it'll be back to Europe, Australia and her first-ever tour of Japan.

Despite her record label's heady plans for her, Bif says that no matter how well "Spaceman" and *I Bificus* does on the charts, she'll never be able to consider herself a star.

"I don't think I'll ever consider myself a pop-star diva," she says. "There's a restaurant in Vancouver that I've never been able to afford to eat at called Diva. If I can ever afford to have a meal there, I guess that'll be my measure of success. Then I guess you could call me a pop-star diva, then."

Wherever she goes, they better have coffee. Bif is a full-on coffee achiever.

She should write an ad for them

"Being a straight-edge person, I'd have to say the only drug I use is coffee. I'm totally into Starbucks. I miss it because I'm in Eastern Canada. The Easterners are still loyal to the Second Cup. Foolish Easterners! I think Starbucks puts something in the beans that keeps you coming back. Plus, they suck me in with sugar-free vanilla."

And, being the season for the NHL playoffs, Bif felt she had to include a hockey anecdote in her interview. Just because she's a straight-edge doesn't mean she has a disdain for professional sports.

"We played in Ottawa two nights ago when the Senators won over the Devils. It was pure pandemonium in the club. And it was all the more embarrassing, considering I'm from Vancouver. Mark Messier was supposed to be our fucking Jesus Christ, but all he ended up doing was selling us potato chips. And my bassist, Dan Yaremko—who used to be in Econoline Crush—is originally from Edmonton, just like Mark Messier. In fact, when Dan was 11, he met Mark Messier. I think that was before the Madonna thing."

If "Spaceman" continues to rocket up the charts in Canada and Europe, Bif may soon be competing with Madonna for Messier's attention... ☉

From the newsroom to the stage

Bluesman a "Hurricane" in the CNN home office

By CAM HAYDEN

If you like your blues served up hot with a little bit of rock thrown in—and a touch of spice in the form of dynamics—chef Roger "Hurricane" Wilson will be dishing it out all next week at the Blues On Whyte in the Commercial Hotel. After a quarter-century of playing at home and on the road, this Atlanta native has learned the value of a full and varied musical menu that still stays close to the basics, the blues.

Wilson began playing guitar at age nine. After taking lessons for a while, he had a stack of books he could play from, but wasn't really interested in that.

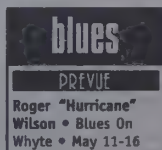
"I didn't concentrate much on what my teacher told me," Wilson said. "He didn't like that very much, but I guess basically I started pounding on the guitar, getting sounds I liked."

In those days those sounds included the bluesier material done by bands like the Animals, the Stones, Cream and Paul Revere and the Raiders. (Hey, they covered a Muddy Waters tune.)

Get me on TV and radio

Wilson moved to Atlanta at age 14 when the Allman Brothers, Marshall Tucker and Wet Willie were beginning to do their things. Music hasn't been the only staple in his life. His other love was broadcast-

ing, which began in high school when he was working in the TV studio and as part of the school band. In his first and second years of college he began to meet a lot of promoters and musicians in his broadcasting work and, as he put it, "It was like a whole amusement park of things out there for me. I spent 25 years in broadcasting."



Being in Atlanta, home of Turner Broadcasting, led to jobs as a sports producer, DJ and eventually 10 years as a newsroom producer for CNN. The balancing act continued and gave him a nickname along the way, "Hurricane."

As Wilson told me, "Back when I was working as a broadcaster, I was still playing 200 dates a year. I'd leave work, go to the gig and play and try to come back early in the morning to work. I'd go out and make a mess, then leave real quick. My producer in the newsroom, who was also my bass player at the time, said it was just like a hurricane."

A teacher, too

Never one to stand still, Wilson spent 14 years teaching guitar to literally hundreds of students. I thought there might be a touch of irony there, considering what he put his own teacher through, and it wasn't lost on him.

"I did try to teach the way I was taught at first, but then I decided to teach them whatever they wanted. I'd have students coming in with records that were so new the vinyl wasn't dry yet and I'd listen to them and help my students learn the songs."

As with most creative people, Wilson continues to evolve and learn. His first CD, released in 1994, had a definite Southern rock feel to it. His second CD, a live effort, was more in the blues/rock vein. His soon-to-be-released third CD is, as he said, "Half electric and half acoustic and it's more straight blues. I'm getting back to what it should be, the blues."

His current road band is a trio and I asked him about working in that format.

"There's not as many crazy people to put up with," he said with a laugh, "there's one less. Really it started out as a financial thing, but it does give me more room to play. I've been playing in the trio so long that I've just learned to fill the holes and go with it. There's nothing to hide behind, everything that comes out is you and I try not to play too much, to leave some space, balance rhythm and lead aspects and not just have a barrage of noise." As far as Wilson is concerned, "The whole thing about keeping an audience's attention is dynamics, which is why I vary tones, volumes and styles in the show."

It sounds to me like a lesson that could well be learned by numerous guitar-slingers on the scene today. Classes begin Monday night.

The Roger Wilson interview can be heard on CKUA this Friday night in the second hour of the Friday Night Blues Party. ☉

Cam Hayden hosts the Friday Night Blues Party from 9 p.m.-midnight and Alberta Morning from 6-9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.

Marie Chouinard and the righteous *Rite of Spring*

Choreography represents the best of modern dance

By AMY HOUGH

Always on the cutting edge of dance, the Brian Webb Dance Company is bringing in Quebec's Compagnie Marie Chouinard to perform *The Rite of Spring* this weekend at the John L. Haas Theatre.

When *The Rite of Spring*—choreographed by Vaslav Nijinsky and composed by Igor Stravinsky—was first performed at Paris's Le Theatre de Chatelet in 1913, the audience didn't exactly embrace it with open arms. In fact, the audience rioted and a full-on brawl ensued. Unlike the legendary flop, Montreal choreographer Marie Chouinard's take on the Stravinsky piece has met with acclaim the world over.

Chouinard, whose career work has received both ap-

plause and a small smattering of boos and hisses, this time has hit the mark with her version of *The Rite of Spring*. John Percival of London, England's *The Times* wrote, "A round trip of nearly 1,000 miles to see 50 minutes of ballet might be thought an excess of zeal, I suppose, but at the end of Marie Chouinard's *Rite of Spring* at Glasgow I felt that the effort had not been misplaced... This Quebecois choreographer has found a completely new way of treating one of this century's greatest scores."

dance

Compagnie Marie Chouinard • John L. Haas Theatre • May 8-9

Not The Nutcracker

Needless to say, this is only one of the many rave reviews on this particular piece. Many might find this surprising since the Compagnie Marie Chouinard is considered a modern dance troupe, and modern dance is hardly ever embraced with such zeal. When the average dancer chooses to see a performance, she or he usually opts for something along the lines of *The Nutcracker*—easily listenable

music, pretty costumes and an easy-to-follow plotline. To the public the term "modern" is often equated with the term "scary."

At this summation Chouinard laughs, "I'm more afraid of the kind [of dance] you're talking about." But Chouinard agrees that it is hard to entice an audience used to classical ballet to even consider viewing modern dance.

"You have to try it once and then you will get the full experience of it. People don't always have a chance to see modern dance they can connect with... It is just a question of getting acquainted with good work."

Choreographer makes the difference

In Chouinard's opinion it is not the dance medium—be it classical or modern—it is the choreographer that makes all the difference.

"Any dance can be great if someone great choreographs it."

This may sound a bit pretentious, but Chouinard knows of what she speaks. Trained as a classical dancer, Chouinard

danced but had no real passion for it. She felt nothing for the pieces she performed. It wasn't until well into her career that she saw a piece that really spoke to her, in turn it fostered her love of dance.

In Chouinard's opinion, images are for those *Nutcracker* types of ballet.

"It is the experiences, sensations, perceptions you put forth, not images... [Dance] seems to be a visual art but it is not what you see, it is what you experience."

It wasn't the infamous legend of that first performance of *The Rite of Spring* that compelled Chouinard to choreograph the piece, it was Stravinsky's music. In fact Chouinard has done away with all of the original storyline. Her focus is on solo work of individual dancers dancing in a direct beam of light. The lighting, designed by Chouinard, focuses on the dancers like a microscope would focus on a single-celled organism representing the beginnings of life.

Nijinsky again

The other piece Chouinard will

be presenting is *Prélude à l'après-midi d'un faune* composed by Claude Debussy. It is purely coincidence that the company is performing two works previously made famous, or infamous, by Nijinsky. Chouinard's inspiration for *Prélude* was actually pictures taken of Nijinsky performing his version of the ballet. In Chouinard's version, the role previously played by Nijinsky will be played by a woman—something considered quite unconventional, much like Chouinard's own philosophy of dance.

If you are a person who enjoys classical ballet but has not yet given modern dance a chance, this is your moment to give it a try. Acclaimed the world over, Chouinard ensures it will be a wonderful "experience." And there probably won't be a riot...

"Actually," laughs Chouinard, "the first night we performed it they did riot. But that was because it was danced so badly. Then we fixed it and the next night it was perfect."

There you have it. In the words of numerous dance critics and Chouinard herself, "perfect."

Lady Be Good: buying the Astaire-way to Heaven

Gershwin's '20s period-piece comes to Citadel

By AUDREY WEBB

American composer George Gershwin died in 1937, but his music continues to live on. The Citadel Theatre is celebrating what would have been Gershwin's 100th year by producing his 1924 musical *Lady Be Good*.

George and his brother Ira Gershwin created *Lady Be Good* for Adele Astaire and her brother Fred. You guessed it; there are plenty of dance numbers in this piece.

Shaun Phillips is one of four choreographers who will create original movement for the cast of eight. He describes his choreographic style as "Actor-based movement"—a way of communicating emotion and story to the audience.

"You can say things with the body you can't necessarily say with words," says Phillips, who also takes on the leading role of Dick Trevor. Jan Alexandra Smith, last year's Eliza in *My Fair Lady*, plays opposite as Dick's sister, Susie Trevor.

The Trevor siblings are kicked out of their shared apartment and have to find a way to get some fast cash. Dick, who is in love with Shirley Vernon, feels his lack of spending loot would not suit his sweetie, so instead weds the wealthy Josephine Vanderwater. Sister Susie falls for a similarly loaded

gent. Along the way, there are several cases of mistaken identity, with all loose ends neatly sewn up into a happily ever after package by the final curtain.

The naïve Flapper years

Although the show's sensibility is typical of a 1920s musical, director Duncan McIntosh has updated the show to take place in present time, says Phillips.

"As a culture, we have so much more information," says Phillips, comparing modern folks to our 1920s counterparts. "We are taught to

learn so much more about how human beings interact. It's difficult to imagine returning to that place of naïveté. These characters are young people and have a youthfulness to them that we don't have anymore," he laments.

Phillips explains the logic of the work: "It's the fantastic music, the words and the way they are put together," he suggests. "There's a real interest in music from the past. There's a certain nostalgia that music brings. A lot of people know these tunes."

Indeed, some of the songs are about as familiar as "Happy Birthday." "Fascinating Rhythm," "The Man I Love," "Little Jazz Bird" and, of course, "Oh Lady Be Good" are all contained within this musical. Adding to the spectacle of song and dance will be Janice Flower and jazz legend Charlie Austin, who will provide the musical accompaniment on two grand pianos featured on stage.

theatre

Lady Be Good • Citadel Theatre • May 9-June 7

Williams play is tough going

Shadow Theatre's effort misses the mark

By ARAXI ARSLANIAN

Give your average actor some Tennessee Williams and you're asking for a spate of trouble. This literary southern belle has cut the legs out from under lesser talents with his complex characters, lyric language... and accents, let's not forget the southern accents. Oy, can they ever be done wrong. Even the most ripened theatre veterans have been downed by a misplaced drawl or moment of madness (both are rampant in Williams's work). The gang of artists called Shadow Theatre have decided to flash their brass balls and tackle one of Williams's most delicious works, *Summer and Smoke*.

"It's not just about the dialect," actor Aaron Franks explained. "It's a simple relationship between a man and a woman and the impulse with contemporary actors is to drive that toward naturalism. You have to let that all go, it has a style. Respect it and it's a lot of fun."

Franks plays John Buchanan Jr., a moneyed young man in a town with ideas as small as the city limits. The flow of the piece goes between he and Alma (Coralie Cairns), the minister's daughter, the "good girl" who grew up with him. After many years leading separate lives (he in medical school, she as social centre of her father's church), they reunite one fateful summer.

"They're products of the same community, at opposite ends of the spectrum. Alma being pious and

proper, full of gentility. John takes another route, he's an alcoholic, he's promiscuous—a gambler."

Facades that both characters either recognize or are shaken from, thanks to the second act. The result is avarice, apathy and, best of all, murder. Bad-boy John Jr. owes money to a ne'er-do-well family and is bullied into marriage. It's the beginning of the end of the

couple, a potential lavishly fed to the audience in moments of sexual innuendo and Williams's magnificent use of the unsaid.

A trophy wife

"Alma is the central figure, the reactive one. I'm the active one, then my whole life comes crashing down. There's a downfall, then a redemption. John finds himself settling for second best as a bourgeois numbness settles into his life. He marries a trophy wife."

Alma, on the other hand, blossoms into a woman ready for sexual exploration. Intrigued suddenly by life's possibilities and ready to accept John as a partner, she offers herself up to him in a touching scene. Only to be rejected in the most hideous way imaginable. Politely.

"I'm like the car accident she witnesses that changes her life," said Franks. "He's had a lot of things given to him his whole life. But inside he knows that's not who he is or what he's fully capable of. He tries to slough it off by being a lush, alienating everyone he loves. It's like a suicide. It's very baroque and intense."

And in the course of Shadow Theatre's *Summer and Smoke*, Franks does convey intensity. Coralie Cairns conveys a spectacular vulnerability.

However, Cairns and Franks

were in two different productions. The culprit lies in the respective actors' seasoning on stage. Franks's raw energy was mismatched with Cairns's more subtle palette. One would think that that would be the point of *Summer and Smoke*, being from such different worlds. And with two strong performances from both, one would think that would be enough to raise the stakes for the audience.

The crux of the story—and the brilliance of Williams's text—is rooted firmly in the fact that these two characters are in fact from the same environment. The irony is that they are so much the same and yet their paths diverge so completely. In that respect, the couple was unconvincing. The foundation that binds them together was not there.

This is demanding stuff

The problems extrapolate themselves into the overall casting of this show. The perfection of dialect is mute when the energy of the text is in full glory... when actors are being and not just doing. To undertake something as awesome as this project is to demand more of the talent involved. I wanted to see the richness of every character in this production, to feel I've gotten to know them even after a few moments on stage. Many of those moments flashed by without the slightest sign.

It has often been said that Shadow Theatre is about good people doing good work, without the burden of ego or so-called artistic temperament. This is true. But sometimes good people doing good work don't quite hit the mark. And sometimes a social comfort level is mistaken with onstage chemistry.

Such is the case with this production.

theatre

Summer and Smoke • Varscona Theatre • Closes May 10

A Day in the forest

Trip to France gives artist Nancy Day an Impressionist viewpoint

By DANIELLE ZYP

Nancy Day leads a charmed life. A native Edmontonian, she finished her BFA at the University of Alberta in 1987. She began traveling back and forth between Edmonton and B.C.'s Gabriola Island in 1990 and moved there permanently in 1996.

Recently, Day and her second husband, an engineer, decided to construct an art studio on the back of their property. Built to Day's specifications she says, "It's just ideal."

Her second love, after painting, is gardening. Sometimes she will just fill the studio with flowers and paint.

"It's very rewarding for me personally. I really get lost in a painting, sometimes I'm just totally in another sphere. It really transports me into a delightful world."

You can bet your Monet on it

That joyful and uplifting feeling comes across in her show, *Recent Works*, at the Scott Gallery.

Influenced by the technique of the Impressionist school, Day took a dream vacation to France to visit Monet's famous garden. When you see the water lilies floating in a pond in "Through the Branches" or the water reflection in "The Looking Glass," you immediately think of Monet.

The exuberance of color and light in the florals were inspired in both France and Gabriola.

They are tempered by the soothing leafy green and dappled shade of Day's forest paintings. Impressions taken from a trip to Goldstream Provincial Park, "Shimmering Light" and "Goldstream Gem" leave the viewer refreshed, as though (s)he's just been for a leisurely stroll through the woods.

"I piece it together," Day says about her process. "I love to go outdoors and both paint and sketch. So I'll do some of that and then take a photo to remind me of the area. It brings back memories both audio and visual. I pay attention to the sounds and the smells."

Lost in the experience, Day creates the final painting in oil on canvas at the studio.

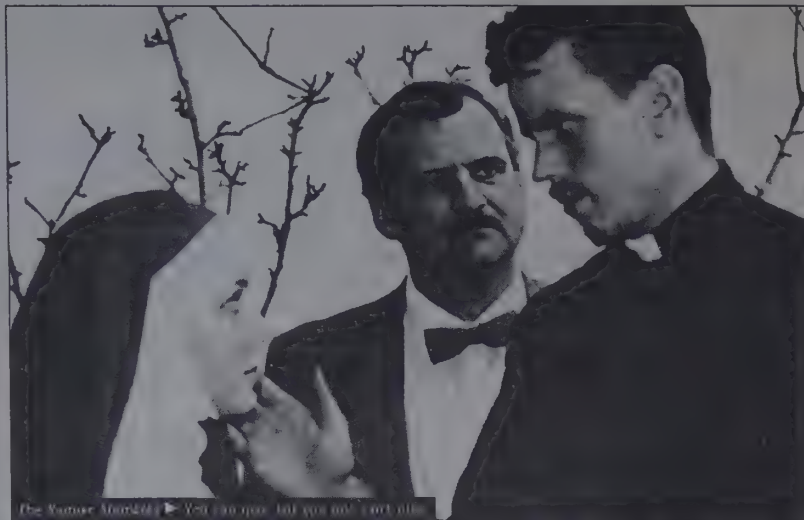
"I like the looseness of being able to lay the brushstrokes down without having to be precise. I like to layer them, overlap them, to let each brushstroke speak for itself."

visual arts

PREVIEW

Recent Works • Scott Gallery • until May 19

A Catholic true-crime story



The Runner Stumbles based on true-life tale

By AUDREY WEBB

If there is a ladder to heaven, it is reasonable to believe individuals who have devoted their lives to God's service are on a higher rung than the rest of us. Remember, though, even members of the clergy are only made of flesh and bone. In the human race, every one of us misses a step now and then.

The Runner Stumbles is a play written by Milan Stitt, who based his work on the true story of a Catholic priest accused of killing a young nun in 1911. Father Brian Rivard lived in Solon, Mich.; a predominantly Protestant town. The nun, described by director Gilbert Allan as "Young, effervescent and beautiful" was sent to work in Rivard's school. The two struggled with mutual attraction. Both remained true to their vows of celibacy, however, and Rivard

quit the town, hoping to leave temptation behind him. Soon afterward, the sister was found dead—and Rivard was the prime suspect.

The play's preliminary action takes place during the priest's trial, while the circumstances leading to the crime are revealed through a series of flashbacks.

theatre

PREVIEW

The Runner Stumbles • KAASA Theatre • May 6-9

There's a movie, too

Allan describes the script's structure as cinematic, referring to the quick transitions between scenes. In fact, a screen adaptation was filmed in 1979 by Academy Award-winning director Stanley Kramer.

The play is the latest offering of Off the Fence Theatrical Society. The group was formed after creating an original work called *The River*, a musical commissioned by a local church. The actors/writers so enjoyed performing together, they collectively decided to further pursue their interest. Allan sums up the group's sentiments, which is now the com-

pany mandate: "Let's find plays we want to do that are quality theatre, which in some cases have a message for the public and sometimes are purely entertaining," he says.

Over the past nine years it has delivered six productions which fulfill these requirements. The non-denominational, Christian-based community theatre has taken a run at a wide range of plays, performing everything from Shakespeare to Neil Simon to *The Miracle Worker*—a sold-out success.

Although Allan did not choose to produce *The Runner Stumbles* with the intention of preaching a specific message, he is certain the play will entice the entire audience to ponder the question, "Is it right for people in the clergy to be celibate?"

This [the play] parallels our daily newspapers," claims Allan, referring to the countless cases of fallen fathers documented in the press. "We are reading about clergy who have had difficulty with their vows. I think this has gone on for centuries. Human beings are human beings."



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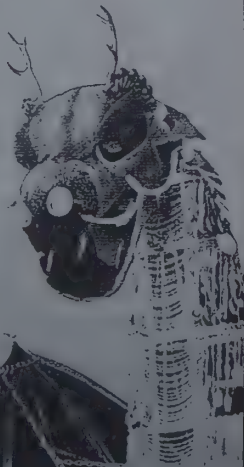
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Nerds of the world unite

Kid Nerd proves there is light at the end of geek tunnel

By AMY HOUGH

Superman is the cause of every thing that is nerdy. It was Superman's double identity that caused many a school-age child to be labeled as nerd. If Superman's personality schism—Clark Kent, nerd, and Superman, cool guy—never existed there would not be a single nerd on this planet—or so says one of the grown-up subjects in Shereen Jerrett's documentary *Kid Nerd*. Good Lord, what a nerdy thing to say!

Kid Nerd interviews successful—whether it be in their own minds or gauged by distinguished careers—adults who were self-proclaimed nerds when they were children. Such distinguished interviewees are: Penn Jillette, one half of the magic duo Penn and Teller; Josh Weinstein, executive producer of *The Simpsons*; and Steven deSouza, screenplay writer of action movies like *48 Hours* and *Die Hard*.

Interspersed with obscure archival film clips from school guid-

ance films, *Kid Nerd* broaches the subjects of nerd dating, sports, social functions, bullies and, of course, revenge.

This is what nerds are made of

It is a bittersweet film. Although most of the subjects look back good-naturedly at the torment they suffered, the viewer still gets the sense the kid nerds have not fully gotten over their unhappy childhoods. But it is the hardships the kid nerds suffered that made them into the successful people they are today.

It is interesting to hear why the subjects thought they were nerds—everything from strange voices to not wearing the right clothes to not being able to catch a football is posited as the cause of nerdism. It is also reassuring to hear that all of them, in some way, shed their nerd image after high school.

Jerrett provides an insightful look into kid nerds who have struggled through childhood and even embraced their past nerdism in their adult lives. Sometimes funny, sometimes incredibly sad, the tales of perseverance are sure to encourage all the kid nerds out there to hold their heads up high. After all, success is the best revenge. ●

documentary

REVUE

Kid Nerd as part of Moving Pictures: Canadian Films on Tour • Metro Cinema, Zeidler Hall • May 9 • 4:30 p.m.

Critic grills *BBQ* screenplay

Indie film just a so-so venture

By PATRICK VUONG

BBQ: A Love Story is director and writer Stacy Kirk's entry in the Moving Pictures Traveling Canadian Film Festival currently visiting Edmonton at Metro Cinema theatres. Originally shot in Vancouver's lower mainland in 1996, it boasts an ensemble Canadian crew and cast with a Colombian-born Texan serving as director.

In her first feature film, Kirk plays with the idea of love in an incompatible relationship using a barbecue as a metaphor to which it can be expressed. It sounds strange, but she actually gets away with the theme of associating grilled food with love. It is unfortunate that the script could not be more powerful. *BBQ: A Love Story* then becomes just an average film.

Kirk's script tells the tale of Lucky (Peter Flemming; TV miniseries *Gold Rush*). He is an inhabitant of a barren trailer park in rural Texas whose insatiable desire for slow-cooked meat sometimes overwhelms him. Unlike his namesake, Lucky's desire leaves him in unwanted circumstances. Trish (Suzy Joachim; *Unforgettable*) is his wife who tries everything to keep food on their tables while constantly arguing with Lucky, unable to keep the romantic embers burning.

Fortunately, Kirk is able to convincingly write a character-driven story with realistic dia-

logue—and when it is not true to life, then it is at least funny:

Stinky dialogue

"Aw Lucky, why does your fart have to stink so bad?" Trish asks her redneck husband.

"Because I like the way they smell," retorts Lucky.

Despite Kirk's realistic approach to *BBQ: A Love Story*, she just doesn't include enough emotional punch to make this dramatic exploration of love and food develop into anything special.

On the other hand, the acting is surprisingly enjoyable. Joachim's Trish is probably the most complex of the characters as she attempts to understand her husband's need for barbecue while slowly accepting the idea that their romance has burned out. Her portrayal comes with adequate doses of both depression and ferocity. Flemming is also fitting in his role as the simple-minded protagonist who only seeks instant gratification in the form of barbecued foods.

Another positive aspect of *BBQ: A Love Story* is that Kirk's direction is very competent. The photographer-turned-filmmaker utilizes everything from lighting to fading camera shots to her advantage without taking away from the actors. Also, many scenes are shot in one long take without the camera cutting away—showing the impressiveness of both the cast and the crew.

Overall, *BBQ: A Love Story* is a case of the coals not burning brightly enough despite most of the ingredients in the recipe being accounted for. ●

drama


REVUE

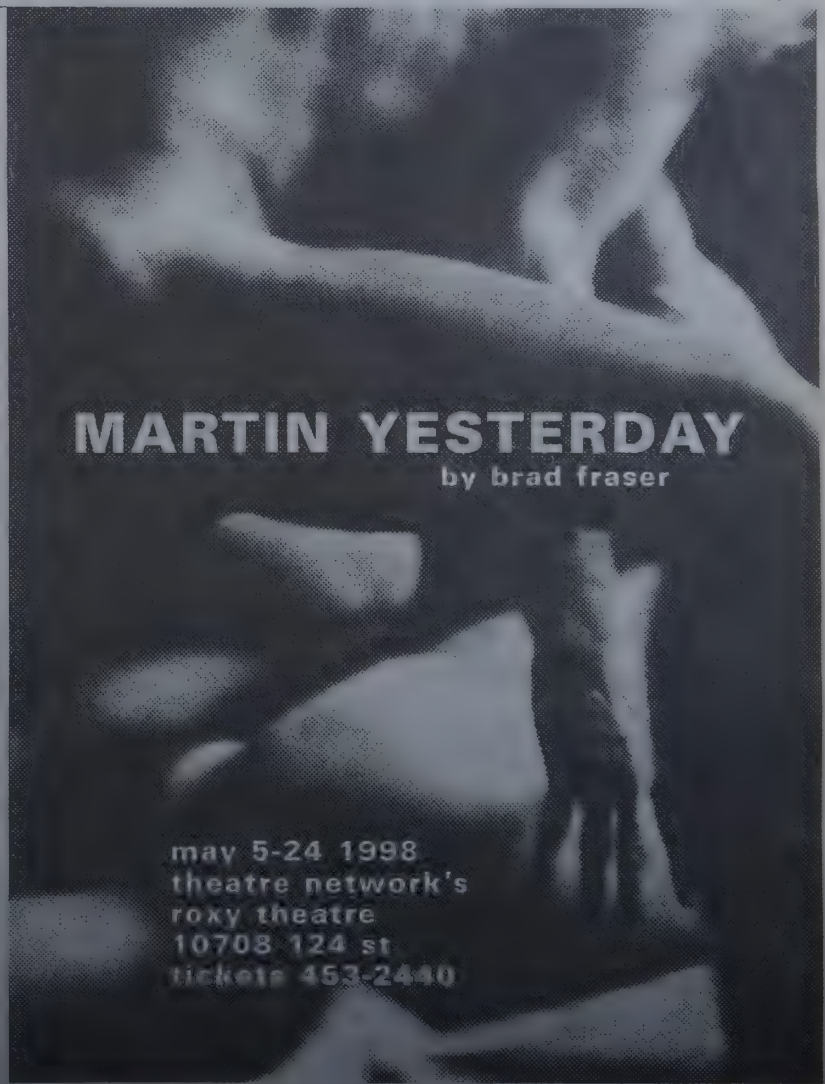
BBQ: A Love Story as part of Moving Pictures: Canadian Films on Tour • Metro Cinema, Zeidler Hall • May 10 • 7 p.m.

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by brad fraser

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T. S. Eliot

Prize Money:

\$450 available to be awarded to one or more entrants according to the judges' discretion.

The winning poem will be published in Vue Weekly. Arrangements will also be made for the winners to perform their poems.

Guidelines:

1. The contest is open to all residents in the Edmonton area (here defined as the area that can be phoned locally from Edmonton). No entry fee.
2. Entries must be postmarked by June 30, 1998.
3. One poem per contestant. It must have a title, be in English, and be unpublished. The poem must be typed clearly on one side of a white 8 1/2 by 11 sheet of paper, and it must not exceed 36 lines.
4. The contestant must not put his or her name on the poem. A brief covering letter with the title of the poem, name of contestant, address, phone number, and e-mail address (if available) must accompany the entry. (The judges will not know who the contestants are.)
5. The results and the winning poem will be published in Vue Weekly in November. (Vue reserves the right of first publication in 1998, after which copyright will revert to the author.) Manuscripts will not be returned.
6. The entry may be in any poetic form, including free verse; but it should have distinctive rhythms or other clear musical qualities that distinguish it from prose.
7. The entry should concern one of the following topics:
 - modern or earlier religions
 - values, or ethical issues, or reactions to the arts
 - Canada (eg., unity)
 - Alberta
 - Edmonton
 - intense personal conflicts
 - deep friendship
 - nature
8. The judges will be looking for disciplined, intelligent, well-crafted work that has poetic roots in the past. It should be viable on both the page and the stage, and it should not sound archaic. The judges want to hear, feel, or detect echoes, reverberations, or influences from literary traditions both in and outside the English-speaking world. The roots could be manifested in genre, form, style, imagery, theme, point of view, subject matter, cultural content, or in other ways.
9. The contestant should very briefly state his or her poetic approach and traditional/cultural ground in a note at the foot of the poem. This will help the judges.

Please send entry to:

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Please include a Self-Addressed Stamped Envelope if you would like confirmation of your entry. Enquiries may be forwarded after March 20 either to the above address (please include SASE) or to sundal@freenet.edmonton.ab.ca

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ARDEN



Guy Maddin has a dreamy filmmaking approach

Twilight of the Ice Nymphs presents a dubbing standard

By RUSSELL MULVEY

Tales From Gimli Hospital played for over a year in New York City. *Archangel* was named one of the top 10 films of 1991 by the *Chicago Tribune* and *Los Angeles Weekly*. The *Village Voice* selected the bunny snowfall as the most memorable movie scene of 1991 and the National Society of Film Critics recognize *Archangel* with a special award. *Careful* opened the Perspective Canada program at the Toronto Film Festival and it was invited to the very prestigious New York Film Festival.

All of these films were made by Guy Maddin, a Canadian born and bred in Winnipeg. Maddin's most recent film is *Twilight of the Ice Nymphs*, a delightfully weird film that is strangely reminiscent of the *Wizard of Oz*. The film stars Shelley Duvall (*The Shining*), Alice Krige (*Star Trek: First Contact*), Frank Gorshin (TV's *Batman*) and Pascale Bussières (*When Night Is Falling*).

Twilight of the Ice Nymphs is written by longtime Maddin collaborator George Toles. Based on a book written by Nobel-winning author Knut Hamsun, *Twilight of the Ice Nymphs* had its premiere at the Toronto Film Festival this past fall.

Forty-one years old, married to award winning Manitoba playwright Elise Moore, Maddin lives by himself in a small Winnipeg apartment.

"You know how it is, I'm just so rich being an independent Canadian filmmaker, I got us two houses," he jokes. "No, I live in one apartment and she lives in another one on the other side of the city. We visit each other regularly to watch movies and stuff like that. When we first got married we decided we wanted to build two three-storey houses with a catwalk on the third floor connecting the houses together. Those are our dream homes. Right now we're living in his and hers efficiency suites and there's no catwalk yet."

He shoots films, but he's no filmmaker

Maddin doesn't enjoy being described as a filmmaker.

"I'm still just hacking away and I still don't think of myself as a filmmaker. I'm a former baseball fan. I'm a former stick boy for the Canadian national hockey team. A former bank manager. And now I'm an aspiring filmmaker. That's what my obsession is now. I don't know when I'll be able to call myself a filmmaker. Right now I'm still more comfortable with 'aspiring filmmaker.' I don't even like to call my projects films. It sounds too artsy, although they certainly are artsy. I don't like calling them



Twilight of the Ice Nymphs as he is with his previous feature film.

"I like to think that *Careful* has a real, visible depth. It was amazing when I was making the picture how many times you would hear the word 'careful' being used during the day. I just realized that word stuck itself to so many different things. So I was able to insert it in at every level of consciousness in the picture—kind of like Post-it notes stuck in all the various depths.

"Whereas there is no such simple reductive Post-it notes in *Twilight of the Ice Nymphs*. I'm satisfied that there is depth in *Twilight of the Ice Nymphs* but it is not flagged as conspicuously as in *Careful*. And therefore it may not ever be determined by anybody and it may not deserve to be.

Maddin did have some problematic issues with the dialogue for *Twilight of the Ice Nymphs*.

A dubbing dilemma

"For *Twilight of the Ice Nymphs*, all the dialogue was dubbed in afterwards. It's a real chance to just concentrate on the visuals. After just one or two takes you can get the visual you want even though the voices may not be what you want. And then when you're doing the dubbing you can steer the performances into different nuances. It is a real chance to adjust the picture and even write some off-screen dialogue to clarify the plot a little bit or muddy it up even more."

This led to one problem with the lead actor—Canadian-born, British-based Nigel Whitney. Maddin used another actor to dub Whitney's voice. Whitney objected and insisted that his name be removed from the credits. All of the other actors dubbed their own voices and despite this one problem, Maddin is very happy with the actors he worked with on the film.

"They were all really professional. I wish I had some sort of scurrilous, scandalous tale to tell but they were all really professional. They would show up on time, they would have their scripts memorized, it was amazing. They were really swell and you're proud to be seen with them in public too when you go out for a drink. It's great going out for dinner with Alice Krige or Pascale Bussières, let me tell you. And Frank Gorshin is great fun. I used to take him over to the bus depot for hamburgers. He's a riot. He does an amazing Jack Nicholson impersonation. Of course, Shelley Duvall and Jack Nicholson are friends and Gorshin used to sneak up behind her and do his Nicholson. It was amazing to watch her scalp crawl."

Maddin is currently working on his next film which he describes as being realistic.

"My next picture has [a] working title of *Wild Talents*. It's about a teenage boy who, as a child, was in an electrical accident and as a result is convinced that if he is ever intimate with a girl he will scorch her, sexually scorch her, hurt her. He's really troubled by this but he is a racist so he has lots of angry sex with minority groups, and he's got some big problems to work out with his father who is an electrician. I wanted to get back to a sense of mischief and I wanted a plot that was literally electric."

movies because that suggests they are part of a business. I've taken to calling them pictures, something evocative of the old days like 'Jimmy Cagney was in a picture two or three times a year.' The problem with that is that 'picture maker' doesn't make much sense. I don't know. I write 'filmmaker' on my customs form every time I leave the country. If I wrote 'poet' I think I be in trouble with the border guards."

Maddin does have other obsessions besides filmmaking. He is very concerned with the nature of love, hate and memory among other things. He is more than willing to offer a mild rant about his most current obsession:

"I will never let an opportunity go by to slag the Bank of Montreal. I got my first account with them as a 10-year-old in 1966 and 32 years later, at the same branch, I try to cash a Government of Canada cheque and they put a 'hold funds' on it. There are only two reasons they could put a 'hold funds' on it. They either think that the Government of Canada is not good for it, which isn't likely, or they weren't sure who I was, which after 32 years, really irritated me. I realized they didn't really want my money. I really hate the Bank of Montreal. If anybody asks me what the real message is behind *Twilight of the Ice Nymphs*, I would have to say 'join a credit union.'

He used to be on the dark side

"I used to work for them, you know. They were fine to work with. We used to watch little old ladies come and we'd drool over how we could trick them into putting their money into low-interest accounts so we could increase our profit margin. We used to really love it when hard-working small businessmen came in and we could shaft them with service charges like crazy and help contribute to our billions of dollars of profits per year. We loved it when just regular working nurses came

and we could take advantage of the fact that they were really tired after long shifts of working and keeping families healthy, and just wring every last nickel and dime out of their purses. It was great fun, actually. I'm sorry I quit."

For the most part, Maddin is happy with where he is right now—an aspiring filmmaker unrecognized by banks. He is comfortable with the way *Twilight of the Ice Nymphs* is being distributed.

"It's a small picture. It's getting the distribution it deserves. Alliance [film distributors] is very organic with its small pictures and it has a lot of money so it can afford to handle them properly. Some of the smaller distribution companies, even though they have great souls, sometimes just cannot afford to get the picture out there. Alliance is investing in me. They've been very supportive and are investing in me for that picture down the road—much the same way they invested very patiently in Atom Egoyan. I've been very happy with them."

Maddin has been an aspiring filmmaker for 18 years now.

"In 1985 I finished my first picture—*The Dead Father*. A very experimental film based on some dreams I had where my dead father kept coming back and changing his mind about whether he was dead or not. The dreams were really wonderfully bittersweet. Sweet because I got to see a loved one again and his personality changed with each dream. We grew closer together for a little while. But bitter because at the end of each dream he grew increasingly frustrated with me and his family, and he would always at the end of each dream go back to his other family who lived on the other side of town, though sometimes they lived in Minneapolis."

A dreamlike film

All of Maddin's films come from some place other than the waking, real world. His first feature film—*Tales From Gimli Hospital*—was reminiscent of German expressionist silent films but added very modern humor, vague Icelandic folklore and strong emotions.

"*Tales From Gimli Hospital* is drawn from fevered, waking dreams. The sort of dreams you have when you are feverishly jealous of another man. It's really intense. I hate that state of mind. I don't feel that way anymore. I remember a male rival and I fighting over a dead person. I say dead person, I mean a woman that didn't matter anymore. I factored her out of the picture by making her dead so she couldn't change the formula at all."

After he made *Careful*, Maddin was set to film something that has been described as an epic opera. Called the *Dykemaster's Daughter*, the film was essentially canceled when Telefilm pulled out. Maddin was bitterly disappointed and almost stopped making films all together. Then, in 1994, he was commissioned by the BBC to make a short film called *Odilon Redon*.

"I was commissioned to make this movie exactly four minutes long. And when I finished cutting it together it was exactly five-and-a-half minutes long and had a plot and everything. I was contractually obliged to cut it down to four minutes and when I did that the plot just shattered out and I was left with a series of images dealt out like playing cards. It's an amalgamation of some of my favorite artists all of whom are related somehow."

"Odilon Redon (was a man who) illustrated Charles Baudelaire's French translations of Edgar Allan Poe's stories in the 1890s. He didn't really ever make an illustration that directly associated itself with any one episode in the stories. He always took a step away from the stories and gave a visual interpretation of the feelings he had. So I tried to take just as big a step in representing the feelings that Redon gave to me. So it's two big steps away from Poe and one from Redon, and then I decided to add a third artist—Abel Gance—the director of *Napoleon*."

Not as good as his last one

Maddin is not quite as satisfied with

Vue AND access

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"Movies Worth Watching"

• Animal House

The following is a transcript of Jacques Benoit's opening comments on "Animal House", which will air this Saturday at 9 p.m. on ACCESS TV's "Movies Worth Watching"

Tonight we initiate ourselves into the fraternity of, well, the disgusting. We'll have a good deal of sloppy drinking, a whole lot of retching, a little bit of toking, some toga-ing and a hell of a lot of sloppiness. There will be some wild dancing and music, including, probably, one of the best party tunes ever written. Then again we will also have the prerequisite—bad grades. Through it all we are going to have John Belushi as our immortal guy. He'll be, kind of, mugging the whole thing, taking us through every stage of our initiation. Just like he, sort of, took us through every stage of the '70s and became a kind of icon for the drunken and the slovenly. I know I looked up to him, at least until his drug-induced death.

This movie is right out of the "teenager flick" tradition. You know the kind—you see how much you can get away with when you are cut off from the adult world. So, you have an ever-ongoing ante to see what the next movie can get away with, that the last movie couldn't, depending on when the movie was made. So, these guys in Animal House get away with a hell of a lot more than Annette Funicello and those Beach Blanket Bingo movies used to get away with. Even though, at the time, those were considered mildly scandalous. Animal House is a little more scandalous I think. And it spawned more scandalous movies, depending on your point of view—Fast Times at Ridgemont High, Porky's, Porky's 2, Porky's Eats Detroit. It just goes on, and you know the kind of movie I mean. Now, there is a kind of juvenile appeal in these movies. Juvenile in the sense that it is a matter of seeing how much you can get away with, how much the characters in the movie can get away with and how much the movie makers can get away with. Now, at the same time, you are dealing with the sense of the forbidden. The idea of sex and drugs, these are the kinds of things parents are trying to keep us away from, and here they are in the movie.

Losers and misfits are stuffed into the movie. I mean everywhere you turn there is another loser. You would think this would be abnormal but on the other hand, that's what Hollywood movies are all about—the losers, the misfits. Your average hero in any Hollywood movie is nothing but a guy from Animal House slightly rehabilitated, maybe at best. Now this works out rather well because when you think about it, the audience goes to a movie like this or reading a popular novel, or listening to a popular song, sees themselves as misfits as well. We all do. We can't help it. We are always the people who don't quite fit in. This makes it awfully easy to sympathize with these guys, because the heroes in these movies, and us, are rebellious losers and misfits almost by default. And, the question is: Does a movie like this leave us with a sense of self-satisfaction as these guys are losers too and we come out of it feeling that there is nothing to be done? Or, do we come out of it with the really good feeling of, "Hey, we can do something, we can rock this place?"

Animal House has its roots, believe it or not, in the old medieval tradition of carnival. Carnival is the kind of thing that critics of popular culture are saying we should go back to. Folk culture rising up from below. The natural thing of the community. Well, carnival is a part of that. The idea behind carnival is that you would have several of them in a year. It was a kind of letting go of polite conventions, manners, being offensive and just turning over the old hierarchy—the order—of things. You would have a boy who would play bishop, you would call the boy bishop and, in a certain sense, you would wonder if this was the way of keeping the peace and making sure that things didn't get too rowdy, giving the peasantry a bit of a chance to be among the powerful, or at least play the part of the powerful. Or if, in a sense it gave them a sense of power. Now, I don't know if we have really resolved this issue because even today people argue that popular culture is the thing that keeps us pacified or brings us down to the lowest common denominator. It doesn't really do anything for us. It's just a way of keeping the peace. But there is the other argument that popular culture is in the carnival kind of movie we have here in Animal House, a kind of temporary revolution. Our hierarchies are overturned.

Love and Death a charming film

Hurt, Priestly pull off unlikely pairing

By AMY HOUGH

"Charming" is the perfect word to describe the film *Love and Death on Long Island*. A

perfect mesh between comedy and drama, the film provides a quaint look at a man who awakens to the real meaning of life in the twilight of his years.

Giles De'Ath (John Hurt; *The Elephant Man*) is an academic writer who leads a very reclusive life. When Giles is accidentally locked out of his house, he bides his time at a movie theatre. Not having been to the pictures in decades, Giles accidentally stumbles into the theatre showing *Hotpants College 2*, rather than the E.M. Forster movie he origi-

nally chose. While watching the *Porky's*-esque B-movie, Giles becomes enraptured with one of the actors. In the cheesy young Ronnie Bostock (Jason Priestly; TV's *Beverly Hills 90210*), Giles perceives the making of a true artist.

Giles becomes obsessed. Realizing that Ronnie is an American teen idol, Giles surreptitiously buys every *Tiger Beat*-like magazine he can find. He starts a Ronnie scrapbook and attends screenings of *Hotpants College 2* every chance he gets. Realizing that

if he wants to see any more Ronnie movies he will have to move into the 20th century, Giles even buys a VCR—and later a TV, when he realizes a VCR won't work without one.

How to meet a star

In his solitude, Giles watches and re-watches all of Ronnie's corny movies, seeing a work of art in each one. When Giles's publisher encourages him to take a vacation, Giles heads off to Long Island, home of Ronnie Bostock. Giles will use all his cunning to meet the teen idol, after all, he has big plans for the two of them.

The two lead roles in this film couldn't have been more perfectly cast. Hurt's kindly ways endear him to the audience and he is never seen as crazy or a weirdo stalker. The viewer wants him to

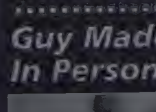
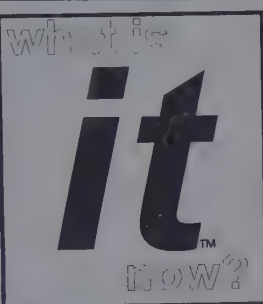
come to some sort of compromise where he can work with the young man he so dearly loves, but in the back of his/her mind the viewer knows Giles probably wants more from Ronnie than he is willing to give.

And who would be more perfect to play a teen idol stuck in a career rut than Priestly? Priestly, pigeonholed in the role of Brandon Walsh on *Beverly Hills 90210*, has never really been given the chance to spread his acting wings—the parallels are obvious, and they work in the film's favor. Priestly brings to his character a sense of naïveté and hopefulness—Ronnie so badly needs to believe he has something to give.

The greatest love of all

The subtleties of this film are what makes it great. Giles's love for Ronnie transcends the physical. This is not the story of an old man who wants to get it on with someone who is 50 years younger than him. It is the story of a very beautiful kind of love. Giles loves Ronnie in the same way a person loves a beautiful work of art. Ronnie brings out feelings that Giles has never experienced before—the wonderful feelings that come with selfless love.

Love and Death on Long Island is a poignant tale of a man who discovers the real wonders of love in the later stages of his life, opening up unimagined possibilities.



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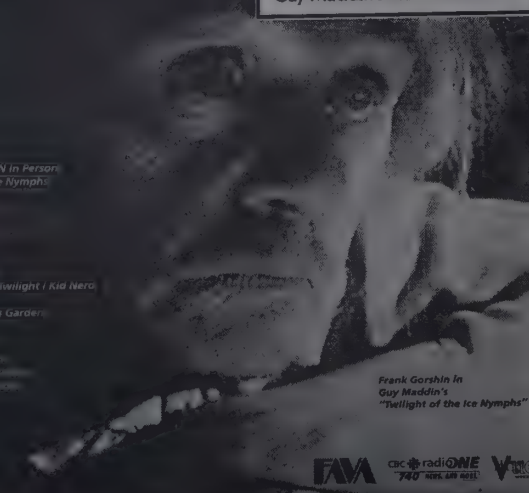
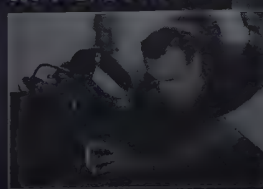
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Les Misérables a truly amazing epic

Literary masterpiece made into a classic motion picture

By PATRICK VUONG

Les Misérables is a work of art. Initially a novel by Victor Hugo, then a successful Broadway play, now Les Misérables is a stunning film. It succeeds in being touching because almost every aspect of the film is beautifully executed: the script is appealing, the acting is superb and the production is impressive.

Being one of the longest novels of all time, Les Misérables may be the most adapted masterpiece; and rightfully so, as its underlying themes of redemption, love and honor remain as prevalent as ever. Screenwriter Rafael Yglesias (Fearless) concentrates on those themes in this newest version of Hugo's classic.

Yglesias's script revolves around the ordeals of Jean Valjean, who steals a loaf of bread. That act condemns him to nearly 20 years in a torturous prison and a life on the run. An act of forgiveness, however, transforms his life forever. From rags to riches in 19th century France, Valjean is able to become the respected mayor of Vigau, a little town that he changes into a thriving community. He then falls in love with the underprivileged, ill-fated Fantine. Her death sparks a new phase in Valjean's life in which he raises Fantine's daughter, Cosette. As she grows, Cosette falls in love with Marius, a Parisian revolutionary.

A 19th century Fugitive

While all this is unfolding, Valjean is constantly pursued by Javert, a police inspector who has dedicated his entire life to hunting Valjean down.

Though other versions have

concentrated on various aspects of Hugo's novel, it is this version of Les Misérables that efficiently simplifies the great text into a more cohesive story that deals with just the essential elements of the tale. The film deals with the love relationships between Valjean and Fantine, Cosette and Marius, and, of course, the most complicated relationship of all, Valjean and Javert.

The convict and the officer.

The relationship between these two is intricate, intriguing and brings out the moral lessons of this movie, making it much more than your average drama. Valjean has been hardened by pris-

on and must search for his humanity while Javert can only see two types of people—law abiders and law breakers.

"A wolf in sheep's skin is still a wolf," Javert says as he confronts Valjean.

Both Valjean and Javert are noble, intelligent and strong-willed but the critical difference is that Valjean has learned to reform and forgive while Javert has become obsessed with the law. They are two complimentary parts to a whole—a yin and a yang.

From Irishman to Frenchman

Of course, this important aspect of Les Misérables would not have been successful without the outstanding performances from the cast. Liam Neeson (Michael Collins), in the role of Valjean, is magnificent. He is able to show the complexity of the part with his strong physical presence without being excessively macho and, at the same time, being passionate without the unnecessary sentiment. This Academy-Award nominee avoids the clichés and offers something extraordinary.

Similarly, Oscar-winner Geoffrey Rush's (Shine) performance, as the inspector who sees things only in black or white, is menacingly convincing. One begins to grow a hate for the character of Javert while understanding the

reasons for his actions. Only an actor of high caliber could pull off an act that is this complicated and driven. Rush's portrayal allows Javert to be the antagonist while refraining from turning him into the typical evil villain.

The rest of the cast—Uma Thurman (Gattaca) as Fantine, Claire Danes (John Grisham's The Rainmaker) as the mature Cosette and Hans Matheson (Mojo) as Marius—are all fitting in their roles and compliment the two strong performances by Neeson and Rush.

The direction from August is well organized and involving while being subtle. There is a uniqueness to his cinematography without attempting anything too fancy and keeps the acting and script as the main focus.

And what would Les Misérables be without the beautiful set designs and costumes? This epic tale calls for an elaborate setting and the clothing of France in the

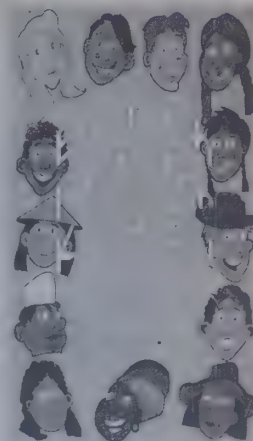
early 1800s, and the appearance of the film looks very authentic.

Essentially, this newest film version of Les Misérables is one of the better films of the year because, on the surface, it is a period piece, but it is the underlying layers involving the exploration of redemption, the morals of social classes and the freedom of love that make this movie excellent. ●

drama

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a MINUTE at the MOVIES by Todd James

BARNEY'S GREAT ADVENTURE I'll admit I'm not too familiar with the adventures of this ubiquitous purple dinosaur; perhaps being at a distance from my Barney saturation point is one reason why I found this kids' movie remarkably refreshing. Nine-year old Cody Newton and his friends discover Barney and their own imaginations while on a trip to his grandparents' farm. The live-action fun is quickly paced and Barney reaches out through the screen to effortlessly communicate with his young audience through song and a simple, colorful and often magical story. **★★★★**

THE BIG HIT Mark Wahlberg (*Boogie Nights*) stars in this innovative comedy action thriller, along with Lou Diamond Phillips (*Young Guns*) and Antonio Sabato Jr. (TV's *Melrose Place*), as hitmen in the employ of Paris (played by Avery Brooks; Capt. Benjamin Sisko on *Deep Space Nine*). Wahlberg plays Mel; he's having trouble keeping his fiancée (Christina Applegate; TV's *Married... With Children*) and girlfriend (Lela Rochon; *Waiting To Exhale*) apart and from draining his bank account. When Cisco (Diamond Phillips) involves the crew in an extracurricular kidnapping scheme that goes awry and sends their boss on the warpath, Mel becomes the scapegoat and the object of Paris's violent plans for revenge. *The Big Hit* raises the ante for action films—no surprise, with actionmeister John Woo (*Face/Off*) at the helm as executive producer. The cinematography is fresh and the action furiously paced, but it's the clever comedic touches and the likable work of Wahlberg as a gentle killer for hire that impresses the most. **★★★★**

CITY OF ANGELS Nicolas Cage, who of late has been seen in a variety of action thrillers such as *Con Air* and *Face/Off*, returns to a quieter, quirky, romantic role. Cage plays an angel named Seth who wanders Los Angeles with his fellow heavenly residents, reading the thoughts of and looking after Earth-bound mortals. He's thrown into turmoil when he begins to fall in love with Maggie (Meg Ryan; *Addicted to Love*), a doctor dealing with her own doubts when one of her patients dies on the operating table. Seth is so taken with her, he begins to entertain thoughts of doffing his wings

to become a flesh-and-blood human. Dennis Franz (*NYPD Blue*) plays one of Maggie's patients about to undergo heart surgery, who is well aware of Seth's presence. In case you were wondering, Franz will continue his record of nudity and bare all for the cameras once again. No matter, *City of Angels* is still a beautiful film, based on Wim Wenders's *Wings of Desire*. *City of Angels* is a haunting love story, with breathtaking images and spectacular cinematography. Cage and Ryan sizzle together and this tear-jerker is sentimental and sensitive without being heavy-handed. **★★★★**

HE GOT GAME Noted basketball fanatic Spike Lee directs Denzel Washington (*Malcolm X*) as Jake Shuttleworth; a convicted killer given the chance to reduce his lengthy jail sentence. All Jake has to do is convince his son, the number one high school player in America, to sign on with Big State—the Governor's Alma Mater. Jake's son, named Jesus (NBA player Ray Allen), has little love for his imprisoned father after growing up on his own after the death of his mother—and having to care for his young sister. Jesus is under tremendous pressure from dozens of schools to sign with them and the last thing he needs is the squeeze from his estranged father. Jake is given a one-week leave to reconcile with his son and ink the deal. Holed up in a seedy flophouse, Jake will befriend a prostitute (Mila Jovovich; *The Fifth Element*), in a somewhat unnecessary sidebar. Meanwhile Jesus—a remarkably strong-willed young man—will be forced to fend off repeated overtures from greedy colleges and so-called friends. It's a story of reconciliation that's presented with flash and fire—and little subtlety—but it's an exciting, emotional film that features Washington at his most passionate and the young Allen as adept on screen as he is on the court. **★★★★**

THE OBJECT OF MY AFFECTION Jennifer Aniston (TV's *Friends*) continues to turn up on the big screen as the same character, and I'm finding it hard to believe that she has such difficulty finding the right guy or even a date in every movie she's in. This is, after all, the woman whose hairstyle makes international headlines. In *The Object of My Affection*, Aniston plays Nina, a Brooklyn social worker who can't quite get it together. She meets George (Paul

Rudd; *Cleeseless*), a gay man getting over a broken relationship. George is in need of a sanctuary where he can mend his broken heart. Nina invites him to be her roommate and they quickly become the best of friends. Their relationship is, of course, non-sexual, but Nina begins to get ideas. John Pankow (TV's *Mad About You*) plays Vince, her obnoxious boyfriend and, as it turns out, the father of her unborn child. Quite naturally, Vince becomes a little suspicious of Nina and George's new living arrangement. Expect Vince to be squeezed out of the picture when Nina decides that she'd rather raise her baby with George, still under the delusion she can change George's stripes and that her growing love for him will be reciprocated. Where are these people from! Not one character in this cast of self-pitying whiners exists that could even remotely be called real. Despite the presence of the likes of Alan Alda and Nigel Hawthorne (*The Madness of King George*), this still plays like a bad soap opera. The number of tears shed in this would-be comedy are only outnumbered by the yawns from the audience. **●**

MERCURY RISING Bruce Willis (*The 5th Element*) plays Art Jeffries, a bitter FBI agent (what a stretch) who takes it upon himself to protect an autistic boy (Miko Hughes) who has accidentally solved an encrypted code planted by a top secret government agency. Alec Baldwin (*The Edge*) plays Lt. Colonel Nicholas Kudrow, head of the ultra-hush-hush National Security Agency. Kudrow will stop at nothing short of the boy's death to ensure his agency's new code—designed to communicate with secret agencies in the field—remains intact. Jeffries ignores orders from his superiors in order to help the boy, sending police and the NSA on an action-packed chase across Chicago. There's nothing original here aside from Willis, thankfully leaving his usual smarmy attitude behind. He plays it straight and for it his character is more believable and likable. Baldwin, however, is completely over-the-top, but his antics add some menace to this formula thriller. **★★★**

MY GIANT Billy Crystal tugs at the heart strings in this surprisingly sweet comedy. Crystal plays Sammy, a talent agent who has sacrificed family for career. His work takes him to Romania, where he discovers Max: a 7'7" giant played by NBA player George Mursan. Crystal sees his meal ticket and convinces Max to come to America with the promise of movie stardom and a reunion with his long-lost love. The comedy is gentle and genuine, but it's the touching relationship of this Mutt 'n' Jeff team that makes *My Giant* loom large. This is good family entertainment with humor and heart. **★★★★**

ODD COUPLE II It almost seems redundant to say Jack Lemmon and Walter Matthau have reunited as Felix and Oscar; they've been teaming up as similar characters in several movies of late. But Matthau and Lemmon give these much-loved characters a distinct and instantly recognizable quality. It doesn't hurt to have Neil Simon write an original screenplay. And though this script is somewhat limp and forced, there's enough friction and laughs as Felix and Oscar stumble into misadventure after they reunite for a cross-country trip to attend the wedding of their respective daughter and son. **★★★**

Vue Ratings

● Awful
 ●● Bad
 ●●● Fair
 ●●●● Good
 ●●●●● Very Good
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Todd James hosts *A Minute at the Movies*, heard daily on K Rock. Also catch Todd on TV: News Thursdays at 5:30 a.m.

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THE BIG HIT 14A
Daily 7:30-10:00 PM. Max SAT SUN 2:30-4:30 PM. Violent scenes, coarse language throughout.

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THE BIG HIT 14A
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LES MISERABLES PG
Daily 1:10-4:30 9:20 PM. Max FRI SAT SUN 3:50 PM. Violence scenes.

PAULIE G
Daily 1:30-4:30 PM. Max FRI SAT SUN 4:40 PM.

OBJECT OF MY AFFECTION 14A
Daily 9:10 PM (coarse language).

HE GOT GAME 14A
Daily 12:50-4:40 9:30 PM. Max FRI SAT SUN 3:40 PM. Coarse language throughout, sexual content.

BLACK DOG 14A
Daily 1:40-7:30 9:55 PM. Max FRI SAT SUN 4:50 PM. Violence throughout. No passes accepted. Presented in Digital Theatre Sound.

BARNEY G
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CITY OF ANGELS PG
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Daily 12:30-8:00 PM. Max FRI SAT SUN 4:10 PM. Violence scenes. Not suitable for young children. Presented in Digital Theatre Sound.

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LES MISERABLES PG
Daily 1:00-3:50 6:40-9:30 PM. Violent scenes.

OBJECT OF MY AFFECTION 14A
Daily 2:00-4:30 7:00-9:40 PM. Coarse language.

THE APOSTLE PG
Daily 2:10-4:20 7:20-10:00 PM. Violence scenes, coarse language throughout.

BARNEY G
Daily 2:10-4:20 7:20-10:00 PM.

GOOD WILL HUNTING 14A
Daily 6:50-9:30 PM. Coarse language throughout.

WHITEHOLE CROSSING 14A
4211-136 Street • 434-3010

REINSTATE MAT 14+ TUES 14+ PG
LOST IN SPACE PG
Daily 6:45 PM SAT SUN 12:30-3:15 PM. Frightening scenes.

THE APOSTLE PG
Daily 9:30 PM.

SLIDING DOORS 14A
Daily 7:30-10:00 PM. Max SAT SUN 1:00-3:45 PM.

LES MISERABLES PG
Daily 6:30-9:15 PM. Max SAT SUN 1:15-4:00 PM. Violence scenes.

OBJECT OF MY AFFECTION 14A
Daily 7:15-9:45 PM. Max SAT SUN 1:15-4:00 PM. Coarse language.

THE BIG HIT 14A
Daily 7:35-10:15 PM. Max SAT SUN 1:30-4:15 PM. Violent scenes, coarse language throughout.

BLACK DOG 14A
Daily 7:00-9:10 PM. Max SAT SUN 1:45-4:30 PM. Presented in Digital Theatre Sound. Violence throughout.

VILLAGE FIBRE HALL 14A
Granville Rd. & St. Albans Rd. St. Albert • 459-1212

ANY FILM 14+ SENIORS/CHILDREN 7+ PG
TUES 7+ PG
CITY OF ANGELS PG
Daily 7:15-9:45 PM. Max SAT SUN 1:30-4:10 PM.

THE APOSTLE PG
Daily 6:35-9:10 PM. Max SAT SUN 12:30-3:30 PM.

TOMORROW NEVER DIES PG
Daily 6:45-9:30 PM. Max SAT SUN 1:30-4:00 PM. Violence scenes.

MY HEARTY 14A
Daily 7:45-10:00 PM. Max SAT SUN 2:00-4:40 PM.

HEAVENLY CREATIVES 14A
Daily 6:25-8:50 PM. Max SAT SUN 12:50-3:10 PM. Violence scenes.

DEEP IMPACT PG
Daily 7:05-9:40 PM. Max SAT SUN 1:40-4:20 PM. Some coarse language.

THE MAN IN THE IRON MASK PG
Daily 6:15-9:00 PM. Max SAT SUN 12:40-3:20 PM. Not suitable for young children.

LOST IN SPACE PG
Daily 6:55-9:30 PM. Max SAT SUN 1:00-3:50 PM. Frightening scenes.

THE BIG HIT 14A
Daily 7:35-9:45 PM. Max SAT SUN 1:50-4:30 PM. Violent scenes, coarse language throughout.

THE APOSTLE 14A
Daily 7:25-9:55 PM. Max SAT SUN 1:10-3:40 PM. Brutal violence & coarse language.

TITANIC PG
Daily 8:00 PM. Max SAT SUN 2:10 PM. Not suitable for young children.

Vue Movies

Edmonton Film Society
Municipal Museum
Auditorium
102 Ave. & 128 St.
439-5285

THE THOMAS CROWN AFFAIR (1968) Dir. Norman Jewison. A captivating tale that pits a suave millionaire thief against a coldly determined insurance investigator. Stars Steve McQueen and Faye Dunaway. May 11, 8 p.m.

Metro Cinema
Ziedler Hall,
Citadel Theatre
9828-101A Ave.
425-9212

MOVING PICTURES It's back!
May 8: *Twilight of the Ice Nymphs* (w/ Guy Maddin in person) @ 7 p.m., and *Cosmos* @ 9 p.m.; May 9: *Waiting For Twilight/Kid Nerd* @ 4:30 p.m., *Uncut @ 7 p.m.*, and *The Hanging Garden* @ 9 p.m.; May 10: *Le Polymorphe* @ 4:30 p.m., *BBQ: A Love Story* @ 7 p.m., and *Reluctant Angel* @ 9 p.m.

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ANY FILM 14+
OPEN NIGHTLY 6:00-12:00 PM.
L.A. CONFIDENTIAL 14A
Daily 1:15 PM.
Max SAT SUN 12:45-3:30 PM.
Brutal violence throughout, coarse language.

PRIMARY COLORS 14A
Daily 9:00 PM. Coarse language.

AS GOOD AS IT GETS PG
Daily 6:30-9:15 PM. Max SAT SUN 1:00-3:45 PM. Coarse language.

SPICE WORLD PG
Max SAT SUN 1:15-4:00 PM.

THE BIG LEBOWSKI 14A
Daily 7:00-9:30 PM. Coarse language.

GEASE
throughout

SPECIES 18A
Daily 10:15 PM. Max SAT SUN 1:45-4:30 PM. Sexual content, gory scenes.

WEDDING SMILE PG
Daily 7:45-10:00 PM. Max SAT SUN 2:00-4:15 PM. Coarse language.

BORROWERS G
Daily SAT SUN 7:20-10:40 PM.

U.S. MARSHALS 14A
Daily 7:15-9:45 PM. Violent scenes.

AREA 51

PRESENTS

WEDNESDAY

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WITH

LIQUID

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located at:

11725b Jasper Ave.

AREA 51

alternative

AREA 51 11725b Jasper Ave., 413-0147. Open WED-SAT, 8pm-close. Every WED, FRI & SAT: Live Music. Every THU: Metal. SUN 17: The Evaporators, The Cleats.

BLACK DOG 10425-82 Avenue, 439-1082. SAT 9: Terry Morrison. SAT 16: Ben Sures.

BUDDYS DANCE PUB 10112-124 Street, 488-6636. Every WED karaoke. Every SAT aft. Pool Tournaments. Every TUES Buddys Dance Pub

H2O LIQUID BAR 10044-82 Avenue, 488-5759. Every FRI-SAT: Maximujm R & B real R & B/Rock & Roll/ Garage and related from the 50s to almost recent.

KING'S HORSE PUB 4211-106 Street, 988-8881. Every FRI-SAT: New & Classic Alternative with DJ Trigger

LOLA'S 8230-103 Street, 436-4793. Every THU: New York Groove

LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. Every WED: Bronx Night-Retrobution with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: In the Velvet Underground, Funkalicious. Every SAT: Groovy Train

THE MARQ 10018-105 Street, 415-5084. Every THU: Gothic Industrial. Every FRI Club Classics. Every SAT Elevate. Every SUN: Pyjama party

MICKEY FINN'S 2 Flr, 10511A-82 Avenue, 439-9852. Every SUN: Open Stage Hosted by Everett LaRoi

REBAR 10551-82 Avenue, 433-3600. Every SUN: DJ Big DaDa, alternative. Every MON: DJ Red, requests. Every TUE: DJ D. Scrotum Punk/Ska. Every WED: DJ B. Black, alternative. Every THU: Level 1: DJ Davey & Red Techno/House; Level 2: DJ Mikee, classics. Every FRI: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey. Every SAT: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey. SAT 9: BIF Naked. Welcome. THU 12 (9-30 pm): Bad Religion Party. SAT 16: Race, Fat Man's Belly.

REV 10030-102 Street, 423-7820. FRI 15: The Buicks, TUE 19: Brother Cane, The New Meanies.

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ... James. Every SAT: Up-DJ Code Red. Every SUN: DJ Who the @?!! is Alice

ROSE BOWL DOWNTOWN 10111-117 Street, 482-2589. Every SUN: Jam.

SUBLIME 10147-104 Street, Bsm., 905-8024. Every FRI: DJ Raws. Every SAT: Locks Garant.

blues & roots

AMY'S SPORTS PUB 360 Saddleback Road, 433-3833. SAT 9: The KGB.

BLUES ON WHYTE 10329-82 Avenue, 439-5058. Every SAT aft: Blues Jam. Every SUN (Until May 17): Singer/Songwriter Competition. THU 7-SAT 9: Terry Edmonds Band. SUN 10: Old Strathcona Singer/Songwriter Competition: Maria Dunn with Garry Koliger. MON 11-SAT 12: Roger "Hurricane" Wilson. SUN 17: Al Brant.

THE BLUZ CAFE 111, 390 St. Albert Rd., Mission Hills Plaza, St. Albert. Every MON-THU: Open Stage. Every SAT & SUN afternoon Blues & Jazz Bands. THU 7: Lionel Rault. FRI 8-SAT 9: Wayne Alchin and Blue Gator. SUN 10-MON 13: Open Stage. TUE 12: Chris Martin. WED 13: Cold Fusion, Knee Deep in Grass. THU 14: Lionel Rault from C.K.U.A. hosts Open Stage.

BOILER WEST 15120 Stony Plain Road, 484-6589. SAT 9: Mr. Lucky.

DOMINIC DOON HALL 9240-93 Street, 427-2662. Wajjo Drummers - fundraiser for The Rehabilitation Society of Edmonton.

CHATEAU BEIRUT 12323 Stony Plain Road, 482-5442. Every SAT: Live Middle Eastern Music

CITY MEDIA CLUB 6005 - 103 Street, 433-5183. FRI 8: Mark Sterling & Friends. SAT 9: Twang, Almost Leather Band. TUE 12: Dick Dameron - CD Release Party & Book Signing. FRI 15: Captain Nemo. SAT 16: David Wilkie & Cowboy Celtic.

CLUB MACARENA 10816-95 Street, 425-5338. Every SUN: Jammin' & Madness (Open Jam)

CORIK'S 10407-82 Avenue, 433-1969. Every SUN: Acoustic Open Stage with Jose Oiseau. THU 7: Toledo. THU 14: Pal Joey.

CRISTAL LOUNGE 103366 Jasper Ave., 426-7521. Every WED: DJ Spik Milk & Guests. FRI 8: Escape - CD release Party. SAT 9: V.I.P. Membership party!

DARIEN'S ROSE PUB 2 Athabasca Ave., Sherwood Park, 464-5300. FRI 8-SAT 9: Jennifer Gibson

FATBOYZ 6104-104 Street, 437-3633. FRI 8: Mr. Lucky.

GASOLINE ALLEY 10993-124 Street, 448-0181. Every TUE: Karaoke. Every WED: Billy Joe Green and the Rough and Ready Blues Band.

GREAT CANADIAN BAGEL 8623-112 Street, 434-0460. Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

THE HILLTOP PUB 8220-106A Ave, 468-1777. Every SUN night: open stage with host Chris Smith. FRI 8-SAT 9: The Howard Fix Band. FRI 15-SAT 16: Blue Gator.

HOOLAHANS 615 Hermitage Rd., 476-6122. Every THU: Blues Jam hosted by Big Guy Slim. FRI 8-SAT 9: The Billy Joe Green Band. FRI 15-SAT 16: Thunder Rhodes. FRI 22-SAT 23: Salt Water Soul.

HOWLIN WOLF'S 10331-82 Avenue. Every FRI: live music.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-

SAT: Live Blues/Country During Happy Hour. Every SUN(aft): Blues/Country Jam Session. Every SUN: Billy Joe Green and the Rough and Ready Blues Band

LA HABANA 10238-104 Street, 424-5939. FRI 8: America Rosa, Los Camantes & DJ Jose Jose. -SAT 9: America Rosa & DJ Jose Jose. FRI 15-SAT 16: Los Camantes & DJ Jose Jose.

LIBRARY LOUNGE 11113-87 Avenue, 439-4981. Every WED & SUN: Open Stage Hosted by Ben Spencer.

LISTER HALL U of A, Main Banquet Room, 87 Ave, 116 St, 488-9497. THU 7: 3rd Western Canada Conference on Healthy Sexuality '98: Sticks & Stones

MISTY ON WHYTE 104588-82 Avenue, 433-3512. Every MON: Open Stage Hosted by Darrel J.

PAVILLION Manulife Place, 10180-101 Street. Every FRI & SAT: the Vik Armen Show with Fustukian & Wayne Feschuk.

POWER PLANT U of A, 451-8000. Open to U of A Students, Staff & Alumni & Their Guests.

RANCHMAN'S 15540 Stony Plain Road. Every MON-THU: Dance lessons with Rob and Sherri Tovell. Every SAT (3-6:30 pm) blues jam hosted by Jose Oiseau & Lionel Rault. THU 7-SAT 9: Lisa Dodd & Shameless.

REGAL'S CAFE & BAR 10025 Jasper Avenue, 990-1212. Every THU: Blues Jam hosted by Rob & Pops

SARIENA'S 10158-97 Avenue, River Valley, 421-8904. Every WED: Folk Open Stage Hosted by Brian Gregg

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. Every WED (9 pm-12:30) & every SAT(3-6 pm): Singer songwriter guitarist Robert Walsh with Farley Scott on acoustic bass.

SIDETRACK CAFE 10333-112 Street, 421-1326. THU 7: SLVM. FRI 8: The Dino Martinis - CD release launch. SAT 9: Earl Seymour Benefit: Jack Sample & Friends, P.J. Perry, Christian Mena, The Kit Kats. MON 11: Painting Daisies host open stage. TUE 12: Fat Tuesday: Dave Babcock & Jason Kodie's Gulf Coast Tex-Mex & Zydeco. WED 13: The Lionel Rault Band, Bobby Cameron. THU 14-FRI 15: Beautiful Joe.

ST. GEORGE'S ANGLICAN CHURCH koshka@escape.ca. www. escape.ca-koshka. SAT 16: Danishka Esterhazy (Celtic harp).

UPTOWN FOLK CLUB Parish Hall, 12116-102 Ave, Christ Church Anglican, 462-0463. chat line: http://www.freenet.edmonton.ab.ca/uptownfc/index.html.

classical

ALBERTA COLLEGE CONSERVATORY 10050 Macdonald Drive, Muttart Hall. 428-1851, ext 229. FRI 8 (8 pm): Alvaro Pierri. SAT 9: Classical Guitar Masterclass, with Alvaro Pierri (433-3742). SAT 9 (3 pm): A Musical Tour, music from around the world for children and their parents). SUN 10 (10 am): Canadian Music Competition - preliminary round. THU 14: Open House: Alberta College Clarinet Choir Concert, (7:30 pm) "The Northwinds" (Rm 410). FRI 15 (7:30 pm): An Evening of Song. TUE 19 (7 pm): Jennifer Boroski (soprano).

ALL SAINTS' ANGLICAN CATHEDRAL 10035-103 Street, 472-2007. THU 14 (8 pm): Dances from Vienna.

CANADIAN GALA CHORUSES FESTIVAL City Hall & Winspear Centre, Sir Winston Churchill Sq., 988-4620. FRI 15 (Winspear): Multimedia Extravaganza featuring Vocal Minority, Brian Webb (dance), Peter Field (vs. art), and music of Heather Bishop and David Sereda. SAT 16-SUN 17 (Winspear): A Vancouver Women's Chorus, Ottawa Gay Men's Chorus, Prairie Pride Chorus (Regina), Calgary Men's Chorus, Vancouver Lesbian and Gay Choir, Rainy City Gay Men's Chorus (Vancouver), Synchronicity (Vancouver), Singing Out! (Toronto), The Women Next Door (Halifax), Rocky Mountain singers (Calgary), Music (Victoria), forte the Toronto Men's Chorus, Sapphic Song Weavers (Vancouver), Bridge City Chorus (Saskatoon), and Vancouver Men's Chorus. MON 18: Heather Bishop and David Sereda, The Festival Men's Chorus, Mixed Chorus and Women's Chorus.

CITY HALL City Rm, Sir Winston Churchill Square, 496-8266. FRI 8 (7-8:30pm): McNally Composite High School host Abbottsford High School Choir and Band

CONVOCATION HALL U of A, 492-3263. SUN 10 (3 pm): The Senior Orchestra's Spring Concert: Edmonton Youth Orchestra.

EDMONTON CLASSICAL GUITAR SOCIETY Nuttall Hall, Alberta College, 10050 Macdonald Drive, 433-3742. ecgs@datastar.ab.ca. http://www.datastar.ab.ca/ecgs.htm FRI 8 (8 pm): Alvaro Pierri (guitar).

EDMONTON OPERA Northern Alberta Jubilee Auditorium, 429-1000. 451-8000. THU 7 (7:30 pm): Il Trovatore.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq. Box office, 428-1414. SAT 9 (8 pm): Parade of the Pops, Quartette & ESO. SUN 10 (2 pm): Parade of Pops: Quartette & the ESO Benefit concert for the Alberta Cancer Foundation. THU 14 (8 pm): The Lighter Classics, Michael Kim (Piano)

FIRST PRESBYTERIAN CHURCH 10525-105 Street, 420-1757. SUN 10 (2 pm): Faculty of Education Youth Choirs, Voices of Spring. WED 13: Jeff Person (classical guitar).

GARNEAU UNITED CHURCH 11148-84 Ave., 944-4209. SAT 9: Schoen Duo.

MCDUGALL UNITED CHURCH 10086 Macdonald Drive, 425-7401. SUN 10 (3 pm): Alberta College Conservatory of Music Schola Cantorum Choirs Spring Concert

PRO CORO All Saints Anglican Cathedral, 10035-103 Street, 420-1247. THU 14 (8 pm): Waltz into Sum-

WEEKLY CALENDAR

SUNDAY
CONCEPT
with Edmonton DJs
Spit Milk, M-3 & Squirrelly B.

MONDAY
CRANTINI NIGHT
Ska / Dub & Reggae

TUESDAY
SUPER CHEAP DRINKS
No Cover! DJ Lloyd Eclectic Mix!

WEDNESDAY
Girls Drink
Four 3¢!!
with DJ Dragon

THURSDAY
DJs Weirdo Johnson & Shimmy Shimmy
Eclectic Mix!

FRI-SAT
Party! Party!

FRI. MAY 8

PAINTING DAISIES

with TOLEDO

SAT. MAY 9

JEFF HENDRICKS

of MARACUJAH

THURS. MAY 14 NO COVER!

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UPCOMING EVENTS AT NEW CITY LIKWID LOUNGE

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RICHARD BUCKNER
21ST
OLD RELIABLE
22ND
NEKO CASE

* Blocks South
of the
Sidetrack Cafe



The Dave Matthews Band is Under the Table and Dreaming... The Charlottesville, Va. quintet has sold over 11 million records with their two previous albums, *Under the Table and Dreaming* and *Crash!*. The band just released its third album in late April, titled *Before These Crowded Streets*. The new album is said to be harder and more aggressive than Dave Matthews' previous endeavors. Audiences will feel the full brunt of these more aggressive sounds when the band hits the Winspear on May 11.

PROVINCIAL MUSEUM Auditorium, 430-2152. SAT 9 (2 pm): The Edmonton Philharmonic Orchestra: Conduct Your Own Orchestra!

club nights

1001 NIGHTS 10018-105 Street, 448-1001. Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech

BUDDY'S DANCE PUB 10112-124 Street. Every THU: D.J. Albaro

CLUB 2000 10812 Kingsway Avenue, 479-4266. Top 40, dance, techno. Every TUE: Ladies Night. Every THU: Game Night.

CLUB LA Leduc, 5705-50 Street, 986-4018. Every MON, WED-SAT: DJ Stretch

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. SUN 10: Wayne Lee, hypnotist. WED 13: The Blumeband.

DEVILS 10507-82 Avenue, 437-7489. Every WED: Martini 101. Every SUN: Industry Night Broadcasting all televised Oilers games.

FOX & HOUNDS NIGHTCLUB 10125-109 St., 423-2913. Every SAT: MUSICITY/ALLSTAR Show "Original Music Discovery TV Project". SAT 9: Fifth Season, Blue Locutos SAT 16: Bitter Band, Terry Docherty, Dawn Bisette, Kevin McGrath, Sonny Robbins.

GALLERY LOUNGE Mayfield Inn, 16615-109 Avenue, 484-0821. Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s

GREENHOUSE 13103 Fort Road, 472-9898. Every WED: Chris Knight from Power 92. Every THU: Ladies Night

THE HIGHRUM CLUB 4926-98 Ave, 440-2233. Every SUN: Intimately Acoustic: live open acoustic stage, 9:30. Every FRI: The Kent Sangster Trio with friends High Spirits Jazz (4-7 pm). FRI 8-SAT 9: Dead Famous.

INSOMNIA PUB 5552 Calgary Trail South, 414-1743. Every SAT: House, underground, techno & R & B with D.J. Wake & Caffeine Kid.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every FRI-SAT: Singles Night

KEEGAN'S PUB 3458 Avenue & 99 Street, 435-4065. Every MON & FRI Karaoke. FRI 8-SAT 9: Party Hogs.

KNIGHT PUB 9221-34 Avenue, 433-2599. Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands. THU 7, SUN 17: Hypnotist-Sebastian Steel. FRI 8-SAT 9: Mere Mortals. FRI 15-SAT 16: Life with a Woodpecker.

LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. Every WED: Bronx Night-Retrobution with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: In the Velvet Underground Funkalicious. Every SAT: Groovy Train

THE MARQ 10018-105 Street, 415-5084. Every THU: Gothic Industrial. Every FRI: Club Classics. Every SAT: Elevate Every SUN: Pjama party

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578. FRI 8: Painting Daisies, Toledo. SAT 9: Jeff Hendricks, DJ Dragon. THU 14: Seinfeld Party.

PONCHO'S PUB 9006-132 Ave, 473-7131. Every THU, FRI SAT Bingo Karaoke & DJ's Jackson & Tammy.

RED'S WEM, 481-6420. Every SAT: Red's Rebels. Every SUN: Jam Night. SUN-FRI: Kenny K's Sounds of the Past & Present. Every SUN: Hypnotist. THU 14: Seinfeld Final Episode Party. SUN 17: WCW "Slamboree". THU 21: Hells Bells

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ James. Every SAT: Up-DJ Code Red. Every SUN: DJ Who the @#!? is Alice.

SPORTSMAN'S CLUB 5706-75 Street, 413-8333. Every Night: Dancing with DJ G

THE VIPER ROOM 10148 - 105 Street, 420-0695. doors open 9:00 PM; free cover before 10:00 PM. Every THU: Urban Night. Every FRI: Viper Night welcomes UofA and College Students. Every SAT Ladies Night.

country

C-WEED'S 11733-78 Street, 479-8700. FRI 8: The Freebird Band.

DRAKE HOTEL 3945-118 Avenue, 479-3929. Every FRI-SAT: Second Chance Band. Every SUN aft: Second Chance Band

HORIZON STAGE 1001 Calahoo Road, 962-8995, 451-8000. SUN 10: The Carlene Friesen Show, hosted by the Spruce Grove Lion's Club.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUN aft: Blues/Country Jam Session

MUSTANG SALOON 16648-109 Avenue, 444-7474. Every TUE: TV Vocal Search.

RANCHMAN'S 15540 Stony Plain Road, 483-1100. Every MON-TUE: DJ Phil

WILD WEST 12912-50 Street, 476-3388. Every SAT aft: Jam. Every TUE: Jam. Every THU: Free Dancing Lessons.

jazz

BLACK DOG 10425 82 Avenue, 439-1082. Every SUN: Root Down-Live Acid Jazz

CHAPTERS SOUTHPOINT 3227 Calgary Tr. S., 431 9694. FRI 8: Joanne Alleyne Jazz Trio. FRI 15: Jeff Newton

CHAPTERS WESTEND 9952-170 St., 487-6500. SAT 9 (7:30-9:30 pm): The Ruth Blais Duo.

DEVLIN'S 10507-82 Avenue, 437-7489. Every MON: Kits & Tell-Live Jazz Trio. Every TUE: Fina Estampa. Every THU: Red Jazz

DIXIELAND JAZZ SOCIETY OF ALBERTA Best Western Westwood Inn, 18035 Stony Plain Road, 439-5326. SAT 9: Rollanda Lee & the High Society Dixieland Jazz Band, The St. Albert Stompers.

DON JOHNSTON'S 10220-103 Street, 414-0261. Every MON: Ubiquitous Orchestra

FARGOS 10307-82 Avenue, 433-4526. Every WED: Live Jazz

GOODFELLOWS 10160-100A Street, 428-8887. Every FRI-SAT: Brett Miles

IRON BRIDGE 12520-102 Avenue, 482-5620. Every SAT: Brunch at the Bridge: 12:30-3PM. THU 7: Zappacosta. SAT 9: Judy-Anne Wilson, Andrew Glover. SAT 16: Maureen O Shaugnessy.

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. Every THU: John Fisher (vocal, flute, piano). Every FRI & SAT John Fisher (keys, vocal) & Christine BECQ (vocals)

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. THU 7-SAT 16: Allan Barrett. MON 18-SAT 30: Doug Stroud.

PRADERA RESTAURANT Westin Hotel. FRI 8: Walsh/Scott Trio. SUN 17: Elmer Roland.

RITCHIE UNITED CHURCH 9624-74 Avenue. SUN 10: Dixie for Mothers and Others. SUN 17: Kent Sangster Trio.

SORRENTINO'S 10162-100 Street, 424-7500. FRI 8: Julie Mahendran with Peter Sciotte. STA 9: Anna Beaumont with Peter Sciotte.

DON JOHNSTON'S Under the Boardwalk, 10220-103 Street, 414-0261. Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

YARDBIRD SUITE 10203-86 Avenue, 432-0428. Every last TUES of each month: Vocal Night. THU 7: Momentum Experimental Performance Works. FRI 8-SAT 9: Edmonton Jazz Society 25th Anniversary Celebration with Lew Tabackin Trio.

ZENARI'S ON 1ST 10117-101 Street, 425-6151. FRI 8: Dave Herrick. FRI 15: Sandro Dominielli. FRI 22: Fina Estampa.

piano bars

THE LONDON BRIDGE PUB & EATERY 7704-104 Street, Calgary Trail South, 431-

1748. THU 7-SAT 9: Duff R. THU 14-SAT 16: A.J.

ROSE & CROWN Sheraton Grand, 428-7111. Every TUE-SAT: Lyle Hobbs

SHERLOCK HOLMES ON WHYTE 10341-82 Avenue, 433-9676. Every WED & SAT(aft): Robert Walsh & Farley Scott

pop & rock

ALBERTA COLLEGE CONSERVATORY Macdonald Drive, Muttart Hall, 428-1851, ext 229. SAT 9: A Musical Tour: music from around the world for children and their parents.

BILLY BUDD'S 9839-63 Avenue, 438-1148. Every THU: Brass Monkey Open Stage Jam Session hosted by John Armstrong. THU 7: Paul Bellows. THU 14: Terry Morrison. THU 21: Al Brant.

BOSTON PIZZA LOUNGE 5309-50 Ave., 986-6560. FRI 8: Mar Machura and the Getty Regime.

CAPPUCCINO AFFAIR 9 Sioux Rd, Sherwood Park, 417-3334. THU 7: Marv Machura and the Getty Regime.

J.J.'S PUB 13160-18 Avenue. FRI 8-SAT 9: Grifton

JOCKEY CLUB 9227-111 Avenue, 414-2722. Every SAT: Dead Mans Hard Rock Jam. THU 7: Double Cross. FRI 8: Double Cross, The Squids. SAT 9: Double Cross, Wink & A Node.

MARIO'S 4990-92 Avenue, 466-8652. Every THU-SAT: Rare Occasion

POWERPLANT U of A, 492-2048, 451-8000. Open to U of A Students, Staff & Alumni & their Guests.

WINSPEAR 9720-102 Ave., 428-1414. MON 11: Dave Matthews Band.

ZAC'S PLACE 9855-76 Avenue, 439-1901. Every TUE & FRI: Open Jam

showbars

109 DISCOTHEQUE 10045-109 Street, 413-3476. Every SUN: Talent Show/Dance requests. Every MON: DJ Jam, Open Booth. Every TUE: Gothik, Industrial Klassiks with mikrofeelya. Every WED: Pum House with Corey Payne. Every THU: Male stripper. Every FRI: 109 Dancers. Every SAT: Fetish & Fantasy. SAT 16: Voice Industrie

SATURDAY, MAY 16th

One Year Celebration Starring
VOICE INDUSTRIE

DON KNOX - NIK ROFEELYA
LEFTY - EDGE - JAZZY

Doors BPM - Band 9:30-10:30
DANCE TO 3AM!!!

BIG ROCK WEDNESDAY

Pints: \$3.00
Jugs: \$9.00
20¢ Wings

'GET BITTEN' THURSDAY

Flanagan's
\$3.00 Pints
\$9.00 Pitchers

FRIDAY

Shooter Specials
All Day

SUNDAY

Import Draft &
Bottles On Special



Mickey Finn's Taphouse

Open Daily
3PM - 3AM

10511 - 82 AVENUE

Restaurants

Fax your FREE listing
to 426-2889

ICON LEGEND

- Breakfast
- Brunch
- Lunch
- Late Night
- Patio
- Take-out
- Free Parking
- \$ Up to \$10 per*
- \$ \$ \$10-\$20 per*
- \$ \$ \$ \$20-\$30 per*
- \$ \$ \$ \$ \$30 per & up

*Price per person, bev. & tip included

ALTERNATIVE

Café Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ○ ● ● ● ●

Oly Onions (10332 Whyte Ave., 434-0155) Offering the only "original" Poutine with real ingredients. And the largest and best onion cake on the Ave. ○ ● ● ● ●
Route 99 Diner (8820-99 St., 432-0568) 50s diner with an abundance of memorabilia, a jukebox playing 50s music and a great variety of food. ○ ● ● ● ● \$-\$\$

BAKERIES

W. Samosa (9630-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanai, samosas, nan, and rotte, Indian sweet maker.
Skepek's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come canache your teeth. Open 8 am-5 pm Mon-Fri.

BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. ○ ● ● ● ● \$
Café Select (10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine. ○ ● ● ● ● after 6 pm
Lola's Restaurant and Martini Bar (8230-103 St., 436-4793) Sensual dining experience, lunch, brunch, dinner, dare to have it all. ● ● ● ● ● after 6 pm, \$5
Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. ○ ● ● ● ● \$

Mattress Urban Bistro (8223-104 St., 431-0179) The first European Bistro since 1996 and still the only one. Radeagat on tap. ○ ● ● ● ● \$
Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our specialty pastas. ○ ● ● ● ● \$

CAPES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-8693) Designer sandwiches, latte, cappuccino, Great Coffee, Fabulous Desserts by Skopek's Bake Shop. ○ ● ● ● ● \$
Benny's Bagels Café On Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. ○ ● ● ● ● \$

Benny's Bagels Café On Whyte (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials. ○ ● ● ● ● \$
Breadstick Café (10159 Whyte Ave., 448-5998) Open 24 hrs, licensed. Catering. ○ ● ● ● ● \$

Java World (10331 Whyte Ave., 432-7560) A comfortable, relaxing atmosphere, with excellent desserts, wraps, Rocky Mountain Sandwich, fantastic vegetarian sandwiches, providing a full menu with a large unique and traditional coffee menu. Try our Chai tea (a tea of discovery). Catering is available. Live music Thursdays, free parking at the Commercial Hotel ○ ● ● ● ● \$
Julianne's Restaurant and Cappuccino Bar (11121-156 St., 451-1117) Wonder food served Tratoria style with a more relaxed dinner atmosphere. A great place to meet friends! ○ ● ● ● ● \$

Katmandu Coffee Café (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a encouraging conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur.

Gourmet Coffees, Specialty Coffees (both hot and cold), Espresso and light lunch food items. ○ ● ● ● ● \$
Malapark Café (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of specialty coffees, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts, too.

Misty On Whyte (104588 - 82 Ave., 433-3512) Specialty & European coffees, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagne & more! \$3.95 lunch special everyday. Smoking and non-smoking areas. ○ ● ● ● ● \$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. ○ ● ● ● ● \$
Ramey's (8631-109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside The Movie Studio, Sun-Thurs 8-1 pm; Fri-Sat 9-2 pm.
Sugar Bowl (10222-88 Ave., 433-6369) The eclectic & eclectic café, full espresso bar, fresh baking daily, daily hot specials, live entertainment.

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-9772) Worth the drive to sample some of the best jambalaya and gumbo in the province. ● Sun ● \$
Da De O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ● ● ● ● \$
Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. ● Fri/Sat ● \$

CANADIAN

Applebee's (13006-50 St., 475-6100 & 10338-109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ● Sun ● Fri/Sat ● ● ● ● \$
Barb and Ernie's (9900-72 Ave., 433-3242) One of the best mom and pop operations in the city. ● all day ● ● ● ● \$
Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. ○ ● ● ● \$

Bones (10220-103 St., 421-4747) Known as the place for ribs—on the Boardwalk. ○ ● ● ● ● \$
Dave's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south side of town. ○ ● ● ● ● \$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) The best home-made burgers with daily lunch specials at student-friendly prices. ○ ● ● ● ● \$
The Grinder (10957-124 St., 453-1709) For a casual, fine dining experience, we've been one of Edmonton's favourite restaurants for over 17 years. ○ ● ● ● ● \$-\$\$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious—known for their tasty hummus and veggie burgers. ○ Mon-Fri 8 am, Sat/Sun 9 am ● Fri/Sat ● ● ● ● \$
Husky's Wolf's (10333-82 Ave., 425-9619) Fantastic wraps and sandwiches, and daily lunch specials. Free parking in the Commercial Hotel's lot after 8 p.m. When the lights go down, come howl at the Wolf! ○ ● ● ● ● \$

Insomnia Pub (5552 Calgary Trail South, 414-1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. ○ ● ● ● ● \$
Keegan's (8709-109 St., 439-8934) At any hour, the last word in Huevos Rancheros. ○ 24 hrs ● ● ● ● \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! ○ Mon-Fri 8 am, Sat 9 am ● ● ● ● \$

Meille's Tea Shoppe (12606-118 Ave., 452-9429) Edmonton's best kept secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. ○ ● ● ● ● \$

The Raven (10338-81 Ave., 431-1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our "new" baked oysters. See you soon! ○ ● ● ● ● \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ○ ● ● ● ● \$
The Siderack Café (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs benedict in the morning or late-night chicken wings, The Siderack Café's kitchen will do it for you. ●-\$\$\$ ○ ● ● ● ● \$

Timothy's (10250-102 Ave., 3rd floor Eaton's, 433-7450) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent order program. ● ● ● ● ● \$
Turtle Creek Café (8404-109 St., 433-4202)

Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ● Fri/Sat ● ● ● ● ● \$
Unheerdof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. ● ● ● ● ● \$
Von's Steak and Fish House (10309-81 Ave., 439-0043) Alberta beef at its best and great seafood, too. ○ ● ● ● ● \$
Zac's Place Café and Pub (Fri, 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. ○ all day ● ● ● ● \$

CHINESE

Genphis Grill (10080 - Jasper Ave., 424-6197) "A Mongolian food experience." ○ ● ● ● ● \$
Man's Café (12520-118 Ave., 452-3672) A superb place for a variety of tasty treats. Make sure to try the Oriental stir-fry. ● Fri/Sat ● ● ● ● ● \$

EAST INDIAN

Jewel of Kashmir (7219 - 104 St., 438-4646) Discover a place the out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.
New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. ○ ● ● ● ● \$

Spicy House (9777 - 102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the food in Edmonton, prepared by the original Yanni himself. Intoxicating flavor of Indian cuisine. Samosas, koftas, pakodas, bharanis, tandooris. Catering for all occasions. ○ ● ● ● ● \$

EUROPEAN

Continental Treat (105660-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. ○ ● ● ● ● \$

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Upscale regional cuisine with a European influence. Mon-Sat, 7am-10pm, Sun 11am-2pm. ○ ● ● ● ● \$\$\$

GREEK

John's Café on 124 Street (10337-124 St., 482-1271) Great breakfast and lunch during the day and Greek cuisine from 5:00 pm. ○ ● ● ● ● \$

Koutouki Taverna (10704 - 124 St., next to Romy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yanni himself. See you there!

Syraki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. ○ ● ● ● ● \$

Yanni's Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendliest staff create a fun and boisterous atmosphere that will entertain young and old. ● Fri/Sat ● ● ● ● ● \$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best-kept secrets. ○ ● ● ● ● \$

Chianti (10501-82 Ave., 439-9829) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. ● Fri/Sat ● ● ● ● ● \$
Flore Cantina Italiana (9715-109 St., 439-8466) Good, affordable, restaurant off campus. ○ ● ● ● ● \$

Frank's Place - Pacific Fish (10200-101A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. ○ ● Mon-Fri, Dinner-\$\$\$ Mon-Sat, ● ●

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song—featuring Giovanni himself when he breaks 'into a heart-stopping aria. ○ Mon-Fri, dinner weekends ● ● ● ● ● \$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh, imaginative dishes. ○ Mon-Fri, ● \$\$\$
La Casa Toscana (8327-112 St., 432-7275) Located in a great old house just north of College Plaza, offers fine dishes. ○ Mon-Fri, ● ● ● ● ● \$
Rigolletti's Café (10044-101A Ave., 429-0701) Italian/continental spot on Rice Howard Way—lunch, dinner or late snacks. ○ ● ● ● ● \$
Shecky's (7623 Argyle Rd., 426-8983 & 10310-103 St., 424-8557) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. ○ ● ● ● ● \$
Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. ○ ● ● ● ● \$

The Old Spaghetti Factory (10220 - 103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. ● Fri/Sat, ○ ● ● ● ● \$
Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. ○ ● ● ● ● \$
Zenar's on 1st (10117-101 St., 425-6151) Humble, artsy hang-out with appetizing combinations of soup, sandwiches and pasta. ○ Sat, ○ ● ● ● ● \$

JAPANESE

Furusato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. ○ ● ● ● ● \$

Mikado (10651-116 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. ○ ● ● ● ● \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

MEXICAN

Julio's Barrio (10441-82 Ave., 431-0774) Hearty dishes in a trendy neighborhood, perfect for your next fiesta. ○ ● ● ● ● \$
Lone Star Café (11811 Jasper Ave., 488-4330) Canada's only authentic Texas restaurant. ○ ● ● ● ● \$

PIZZA

Funny Pickle (10441-82 Ave., 433-3865) Hearty tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. ○ ● ● ● ● \$

Miami Pizza (8424-109 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery, 15% off. ● ● ● ● ● \$

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. ○ ● ● ● ● \$

THAI

Bao Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11 am-10 pm Mon-Fri, 4 pm-10 pm Sat-Sun. ○ ● ● ● ● (all days) \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavorful. Good enough for the Rolling Stones. ○ Mon-Fri, ● ● ● ● ● \$
King Wital Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Free after 6 pm. ○ ● ● ● ● \$

UKRAINIAN

Pyrogy House (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls—just like Baba used to make. ○ ● ● ● ● \$

VIETNAMESE

Bach Dang (7808-104 St., 448-0288) Vietnamese Noodle House. ○ ● ● ● ● \$
Oriental Noodle House (10718-101 St., 426-5068) Authentic Vietnamese food in a family-oriented environment. ○ ● ● ● ● \$

CAFÉ MOSAICS 10844 Whyte Ave. 433-9702

Check out our
New Menu!

Including our Famous Triple Decker
Tofo Clubhouse Sandwich

FOOD

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art galleries

shows • openings • events • inquiries

ALBERTA CRAFT COUNCIL GALLERY
10106-124 St., 488-6611, 488-5900.
CLAY: SPIRITS FROM THE EARTH: 17 Alberta Craft Council members, celebrate the transformation of water, clay and earth into thrown, modelled and formed works of ceramic art. Until June 13.

THE ARTISTS MARKETPLACE Westmount
shopping Centre, 111 Ave., Groat Rd., 908-
THE WESTMOUNT SPRING ART FAIR: Up to 100 local artisans display and sell their original works. Until May 10. Artists on site every day.

BEARCLAW GALLERY 10403-124 Street, 482-1204. New works by Maxine Noel (Jayan Mani). Until May 21. Opening and artist present SAT, May 9, 2-4 PM.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE POOL FOUNDATION GIFT:** Permanent Collection Exhibition. **DRAGON TANGO:** A Multimedia performance art installation by Amanda Scott and David Tomlinson, that integrates sculpture, music and dance. Two enormous dragon 'sound sculptures' - an Eastern and a Western dragon that have been built entirely of objects found in Tokyo and London. And Tamashii no Kodama - a curtain created of discarded kimono. Each object has been selected by the artists for its potential to create sound, and for its visual impact. Performances: FRI (7 PM) May 8, 15; SUN (4 PM) May 17. **DISTURBING ABSTRACTION: CHRISTIAN ECKART:** The first retrospective exhibition of abstract painter Christian Eckart. A selection of Eckart's iconic-like constructed paintings (where he combines gold with industrial materials - Formica, steel and aluminium) he addresses issues of beauty, sublimity, and spiritual, and looks at the legacy of abstract expressionism. Until May 31.

FRONT GALLERY 12312 Jasper Avenue, 488-2952. **COFFEE BREAK:** Kathy Daley, recent paintings. Opening reception, THU, May 7.

VICTORIA CENTRE FOR ART 10210-108 Ave., 426-3010. **10X2-A SELECTION OF CONTEMPORARY ART OF EDMONTON:** Ten artists, each showing two works of art. May 8-29. Opening reception, SAT, May 9, 7:30 PM.

art galleries

ARDEN GALLERY 215-6 Carnegie Dr., Campbell Business Park, St. Albert, 419-2676, <http://www.compumart.ab.ca/bozena/arden.htm>. **CARTOON EXHIBITION:** by Michael V. Tkaczky. **ANGELO MARINO L.C.:** Sports figures, prints.

ART BEAT GALLERY & FRAME Pelland Place, 8 Mission Ave., St. Albert, 459-3679. www.artbeat.ab.ca. New to the gallery: painter John Burrow. Gallery artists: Pat Wagensveld, Dean Reeves, Jeanne Findlay et al. **ISTS BOREALIS:** Edmonton area artists, including Jerry Heine, Isabel Levesque, Audrey Pannmuller, Don Sharpe, Carol Hama Chang, Sophia Podryhyla Shaw et al. oils, water colors, figurative, and landscape works. Until May 16.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL Callington Sq., 6717-177 St., 487-6559. Paintings and sculptures by Jean Birnie.

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 467-7356. **HUMOUR IN ART:** Featuring works by Dianne Ockenden.

BAGEL TREE 10354 Whyte Ave., Dale Nigel Goble, 7 new wood paintings, 1 oil canvas, until May 10.

BUGERA/KMET 12310 Jasper Ave., 482-2854. Solo exhibition on acrylic on wood paintings by Saskatchewan artist, Grant McConnell, based on his river travels in western Canada and archival photographs of ferry crossings, steamers and life on and near the rivers of western Canada. Until May 9.

ELECTRUM DESIGN STUDIO & GALLERY 12419 Stony Plain Road, 482-1402. **FACES OF WHIMSEY IN REALITY:** Ce-

ramics by Helen Cooke. Until May 31.

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 492-2081. **BACHELOR OF FINE ARTS '98 EXHIBITION:** Graduating group exhibition in painting, printmaking, and sculpture. Until May 10.

THE FRINGE GALLERY BSMT, 10516 Whyte Ave., 432-0240. **FIREWORKS 1998:** Figurative fired clay group show, Sidsel Naess Bradley, Neil Fierlert, Peggy Gahn, Dawn McLean, John McGie, Rita McGie, Carol Selfridge, Richard Selfridge, Christine Wallewein. Until May 30.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GIORDANO GALLERY 208 Empire Bldg, 10080 Jasper Ave., 429-5066. Open 11-5 Wed and Sat or by Appointment.

GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave 66 St., 484-8811, ext. 6475. **RECENT STUDENT WORK:** Art at Suttonart. May 8-June 15.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. **PUNCH:** A video installation by Michael Longford & Dallas Seltz. Until May 30.

INDIGO PRINT AND PAPERWORKS 12214 Jasper Ave., 422-2208. **EC-CENTRICITIES:** Works with paper by Carolynne Poon. Until May 30.

KAMEKA GALLERY I 7510-82 Ave., 944-9497. New works by Wei T. Wong, Meta Ronger, Willie Wong and Helena Ball.

KAMEKA GALLERY II 9939-170 St., 413-8362. **GROUP OF SEVERAL:** The Spring Show. Until May 30.

LATITUDE 53 10137-104 St., 423-5353. **LIGHT A MATCH:** Six Alberta artists address issues of consumerism, social equality and personal identity—a celebration of working class culture and protest. Until May 30.

MCMULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. **ART FROM ALBERTA HOUSE, LONDON:** Alberta's visual arts scene during the 1960s and 70s. May 7-Sept. 2.

MISERICORDIA HEALTH CENTRE 16940-87 Ave., 484-8811, ext. 6475. **NW Corridor, Main Floor: RECENT WORK:** Richard Rogers. Until June 24. **Dayward Corridor: A PAINTER'S TRAVELOGUE II:** Rosaleen Mandryk. Until June 29. Garden Court Cafeteria: **RECENT STUDENT WORK.** Until June 25.

MULTICULTURAL HERITAGE CENTRE, 5411-51 St., Stony Plain, 963-2777. **Generations Gallery:** Wilfred Kozub, mixed media floor cloths, sculptures. Until May 25. **Gallery Restaurant:** Memorial Comp. High School, student work. Until May 25.

ORIGINAL ART GALLERY 22 Sir Winston Churchill Ave., 460-4324. **HATS OFF TO MOM:** All member show, St. Albert Painters' Guild.

PLANET INC CYBER CAFE 201, 10442-82 Ave., 433-9730. <http://www.compumart.ab.ca/bozena>. Art Exhibition, works by Michael V. Tkaczky.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **HIGH ENERGY:** Works by high school students from Bellefonte, Paul Kane, St. Marguerite D'Youville and St. Albert High. Until May 30.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. New works in acrylic by Elaine Tweedy, in pastel by Audrey Pannmuller, in glass by Susan Gottselig, James Norton and Darren Petersen. Original soapstone carvings by Inuit artists. **OXFORD TOWER,** 10235-101 St. Acrylics by John Freeman. **WESTIN HOTEL,** The Pradera, 10135-100 St. Pastel paintings by Audrey Pannmuller. **THE HOTEL McDONALD,** The Harvest Room: Acrylic on canvas by Steve R. Mitts.

SCOTIA PLACE Lobby, Edmonton. Over 40 works by Dorothy Forbes. Local landscapes, skyscrapers and florals, water colors, pastels at 1 oils. Until June 13.

SCOTT GALLERY 10411-124 St., 488-3619. **RECENT WORKS:** Featuring garden, forest and still life paintings by Nancy Day. Until May 19.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. **FIT TO PRINT:** An Exhibition by the F.O.P. Artist Collective! Until May 30.

SOCIÉTÉ FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. Francophone artists and artisans works.

SPECIAL-T-GALLERY 284 Saddleback Rd., 437-1192. Presented by Special-T-Gallery and The Society of Artists: **AWAKENING SOULS TO ART:** A juried exhibition and sale of ASA members works. Until May 27.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. A mystery artist, display works. 11-June 4. Opening, (main lounge), WED, May 13, 6:30 pm.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A cooperative workplace shared by eight St. Albert artists. Display of current works by 9 St. Albert Artists: Pat Wagensveld, Helen Smith, Louise Crawford, Alandra Allenbright, Dorothy Forbes, Carol Yake, Mona Anderson-Apps, Susanne Loukas and Ruth Anderson.

VANDERLEELIE 10344-134 St., 452-0286. **GALLERY II: LARGE LANDSCAPES:** A group exhibition featuring recent paintings by David Alexander, Gregory Hardy, Jim Davies and Brent McIntosh. **GALLERY I:** Solo exhibition of still life paintings by Heidi Alther. Until May 26.

VISION IMAGES GALLERY 14224 (upstairs) Stony Plain Rd., 414-0866. **MOTHER IMAGE:** Group exhibit, various media including drawing, painting, sculpture, photography, performance art, and participation events. Until May 20. Opening reception SAT, May 9, 2:30-6:30 PM. **SUN 10:** Mother's Day Event, 12-4 pm, featuring poetry reading and local musicians.

WALTERDALE PLAYHOUSE Lobby, 10322-83 Ave., 424-0839. Art by Walterdale set designer James Stolee (during the theatrical run of *The Duchess of Malfi*). Tues-Sat 7-8 pm; Sun 1-2 pm.

WEST END 12308 Jasper Ave., 488-4892. **ROBERT SAVIGNAC,** Montreal painter, sell-out exhibitions with line-ups starting at midnight the night before his openings. Preview May 7, 10-4. Reception for the artist 5-8 pm.

ZIEGLER HUGHES GALLERY & SERENIDIPITY 9680-90 Ave., 433-0388. **Upstairs Gallery:** New paintings by Antun Tomljanovic. Opening SAT, May 9.

ART GALLERY & PORTFOLIOS ONLINE PIERRE J. PARENT. eMAIL: pparent@compumart.ab.ca. Website: <http://www.compumart.ab.ca/pparent/>. Pierre Joseph Parent, photography (R).

ART GALLERY & PORTFOLIOS ONLINE KRISTEN ZUK. <http://lplaza.v-wave.com/gilan/art/kirsten.htm>. Featuring sculptures by artist Kirsten Zuk.

SURREAL & FANTASY OIL PAINTINGS ONLINE COSMIC HORIZONS <http://www.geocities.com/Soho/Gallery/6298>. Edmonton artist uses a fresh approach in the world of Fantasy and Surrealism.

craft shows

UCWLC ARTS AND CRAFTS MUSEUM 10825-97 St., St. Joseph's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

live comedy

MYER HOROWITZ Theatre U of A, SUB, 420-1757. FRI 8: Mike Neum.

RED'S WEM, 481-6420. Every FRI: Atomic Improv

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

YUK YUKS WEM, 481-9926. Every TUES: Hypnotist

dance

BRIAN WEBB DANCE COMPANY John L. Haar Theatre, 10045 155 St., 3P Campus, GMCC, 497-4416. *The Rite of Spring* & *Prelude a l'après midi* Dan Faune. Presented by Compagnie Marie Chouinard. FRI, May 8 SAT May 9

MARIA FORMOLO & KATHLEEN ARNOLD

Edmonton Art Gallery Theatre, 426-3743. **BODY PRAYER ~ SUR RENDER:** A performance art event re-connecting ritual and prayer with dance and sound. It draws on the spiritual and cultural traditions of Hawaii, Maori, North America, India and the West to weave a new fabric of spiritual journey. FRI, May 8, 8 pm.

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

BRUCE PEEL SPECIAL COLLECTIONS LIBRARY 87 Rutherford South, U of A, 492-7928. **AN EXQUISITE AND RATIONAL ENJOYMENT:** Early travel books and Baedeker guides. Until the end of May.

BUSINESS WEST TRADE SHOW Mayfield Inn Trade Centre, 454-1477. Get the Edge on Business. May 7-8.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

CAPILANO MALL 465-0987. Canada's largest Wildlife Museum will be at Capilano Mall, over 55 species of rebuilt animals on display. Until SAT, May 9.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM McKay Ave. Sch. 10425-99 Ave., 422-1970. **THE EDMONTON SCHOOLBOYS BAND** (1036-1969)

EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre, EVEREST, Mar. 27. Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walterdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, pdwy, 422-3982. Visit Alberta's premier architectural attraction.

MUSSE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. **PLANET HOPPING:** What is the Milky Way? How long does a year last on Pluto? How many stars are there in our galaxy? These questions and many others are answered in this latest exhibit. Until June 15.

MUTTART CONSERVATORY 9626-96A St., 496-8755. **A FLORAL FANTASY:** Until June 21. Partner's Only Bedding Plant Sale, FRI, May 8. Annual Bedding Plant Sale: May 9, 10. Mother's Day Marigolds, SUN, May 10.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. Every SAT: Aboriginal videos. Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favorite galleries. 2nd fl. West: **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Now open. Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Every 1st SUN of ea. month: Aboriginal performers. Every 3rd SUN of ea. month: Aboriginal artisans. SUN 17 (1-4 pm): Susan Marie - Dene traditional moss bags and beading. **FROM MINNOWS TO MONSTERS:** The Fish of Alberta. Until Sept. 7. **GONE FISHING:** SUN 10 (10 am-4 pm): (upstairs lounge) a mini trade fair and other activities for families interested in fishing. **TAYLOR'S PLANES:** John Benjamin Taylor (1917-1970), a trades draughtsman with the RCAF, was stationed at Blatchford Field. Between 1946 and 1948, Taylor painted approximately 118 gouache/watercolor sketches of military aircraft for his air force friends. Until Aug. 30. **INVENTION ADVENTURE (LEGO): AN EDUCATIONAL EXHIBIT CELEBRATES THE PROCESS OF INVENTION. THREE DISCOVERY AREAS: STRUCTURES, MACHINES AND ROBOTICS.** May 16-AUG. 30.

High Lights

Thursday May 7

OPENING DOORS: VALUING SEXUAL HEALTH University Campus, Lister Hall, Banquet Room, 87 Ave., 116 Street, 488-9457. The 3rd Western Canada Conference on Healthy Sexuality '98. Come for dinner, later for the coffee house, presenting the band Sticks & Stones. Time: 6:30 (doors), 7 (cocktails), 8 (coffeehouse).

Friday May 8

EDMONTON JAZZ SOCIETY 25TH ANNIVERSARY CELEBRATION The Yardbird Suite, 10203-86 Ave., 432-0428. The Edmonton Jazz Society present Lew Tabackin, a brilliant tenor saxophonist and flutist from New York. Lew is recognized as one of the best flutists in jazz with a cross-cultural and a passionate sound. Time: 8 pm (doors), 9 pm (show). Tix: \$17

Saturday May 9

A WILD NIGHT FOR WILDLIFE! Bonnie Doon Community Hall, 9240-93 St., 433-0881. **Wildlife Rehabilitation Society of Edmonton** present this fundraiser of song and dance. The Wajjio Drummers bring their blend of West African drumming and their own rhythm with bagpipes, along with the Kekeli Dancers and other musical guests. Time: 7 pm. Tix: \$10-\$12.

NO HOLDS BARD Catalyst Theatre, 8529-103 St., 425-8086. A fundraiser presented by the Free Will Players in support of the new River City Shakespeare Festival. There will be a silent auction, succulent food and the Full Willy Dancers attempting The Full Monty. There will also be snippets from the past nine seasons of Shakespeare-in-the-Park, and a sneak preview of 1998. Time: 8:30 pm. Tix: \$10

BIF NAKED Rebar, 10551 Whyte Ave., 486-5600. **Bif Naked** introduces her new album *I Bificus*. Her blunt, hardhitting songwriting style and her visual image of tattoos and piercings, makes Bif Naked a performance not to miss. Time: 7 pm (doors), 8 pm (show). Tix: \$10.

THE DIXIELAND JAZZ SOCIETY OF ALBERTA Best Western, Westwood Inn, 18035 Stony Plain Rd., 488-5043. A dinner dance "Spring & Dixie" with music by Rollanda Le and the High Society Dixieland Jazz Band, guest appearance by The St. Albert Stompers. Tix: \$25 (dinner & dance), \$15 (dance only).

Sunday May 10

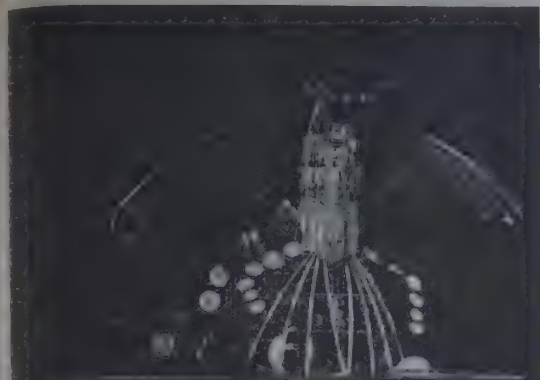
QUARTETTE Winspear Centre, 428-1414. Quartette joins the Edmonton Symphony Orchestra on Mother's Day for a benefit concert for the Alberta Cancer Foundation's Conquering Cancer Campaign. Time: 2 pm; Tix:

Monday May 11

DAVE MATTHEWS BAND Winspear Centre, 428-1414. An incredible mix of music with influences from jazz to rock, the Dave Matthews Band celebrate the release of *Before These Crowded Streets*. Time: 7:30.

Tuesday May 12

DICK DAMRON—CD RELEASE PARTY & BOOK SIGNING The City Media Club, 6005-103 Street (basement of CKER Radio), Dick Damron, with a music career that spans four decades, celebrates his new CD, *Still Countryfied*, and the publication of his autobiography *The Legend & The Legacy*. Time: 7-10 pm. No cover.



What mighty beasts come forth from the city dump...

This ain't no Puff the Magic Dragon. Artists Amanta Scott and David Tomlinson have created *Dragon Tango*, a performance art piece being performed at the Edmonton Art Gallery. Twelve and ten feet tall, the two dragons in the piece were made completely from garbage found in dumps in Canada and Japan. Performances run May 8, 10, 15 and 17.

SLOW BOAT Jubilations Dinner Theatre, W.E.M., 484-2424. Dinner and musical review on a paddle boat cruising down the North Saskatchewan River—sounds like the perfect money making scheme, the only problem is, Capt. Arnie doesn't know the first thing about show business, or finances, or running a paddle boat. Until June 21.

THE SOUND OF MUSIC Mayfield Dinner Theatre, 16615-109 Avenue, 483-4051. Music by Richard Rogers, lyrics by Oscar Hammerstein 2nd. The story of Maria a young governess for the seven children of a widowed naval officer. Until May 24.

SUMMER AND SMOKE Varscona Theatre, 10329-83 Ave., Presented by Shadow Theatre. By Tennessee Williams. A tale of love acknowledged yet unfulfilled. A comedy, romance and drama, that explores the full range of human emotion and desire. Alma has loved John since childhood, but cannot over come her fears to confess the passion she feels for him. John loves Alma, but he has lived a life devoted to sensual pleasure. The things that draw John and Alma to one another are also destined to drive them, perhaps, irrevocably apart. Until May 10. TUE-SAT evenings, 8 pm, also some Matinee performances.

TALES FROM THE HOSPITAL The Arts Barns Open Space (enter by Orange Hall, 988-4810). Presented by The Unconscious Collective. By Trevor Schmidt. Collected stories of four women living or working in the same institution. Through each characters monologue Schmidt tackles issues such as forced sterilization, patient abuse, abuse within the power structure, and delusions of religious grandeur. Until May 10.

THEATRESPORTS 10329-83 Ave., 448-0695. Rapid Fire Theatre, TheatreSports' wacky cast will delight, enthrall and tickle all assembled, with an all improvised comedy show. Every FRI's @ 11 PM.

variety

CITY HALL City Room, Sir Winston Churchill Square, FRI 8: Recreation Open House, (496-4917). FRI 8: Music Exchange at City Hall: (922-6319). SAT 9: Nurses' Week Kickoff and Fair: (492-6319). TUE 12: Crime Prevention Week Presentation: "Seniors Beware!": 421-3422. FRI 15: Police Service Graduation Ceremony: (421-3450). MON 18: Canadian GALA Choruses Festival '98 (Finale), (458-8585).

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-FEST. SAT 9: THE REALLY BIG SHOE II (2 PM): Music, Juggling, by the Red Nose Happy Tots Clown Guild. SAT 16: Wayne Lee (hypnotist).

LESSARD LIBRARY 6104-172 Street, 496-1871. Every WED: Chess Night! all ages, 7 PM. Every TUE: Magic, The Gathering, all ages, 7 PM.

THE NODE ROOM Circle Square Plaza,

118 Ave. St. Albert Trail, 413-9982. Internet access. Multiplayer computer gaming.

RIVER VALLEY PARKS Capilano Park Boat Launch, 496-2966. SUN 10: Voyageur Canoe Trip. River Valley Centre, 496-2966. THU 7, TUE 12, THU 14: CRCA Basic Water Front Canoe Instructor Course. Rundle Park, Tennis Courts, 496-2966. TUE 12 & THU 14: Be An In-Line Skater. United Cycle, 10323-78 Ave., 496-7275. SAT 9: Quick Start In-Line Skate Lessons. William Hawrelak Park, 496-2966. THU 7: Beginner Maintenance—Adult, 6-9:30 pm. SAT 9: Be a Bike Tuner. Youth Safety, SUN 10: Kite Day '98, 1-4 pm. SUN 10: (496-7275) In-line skating.

SIDETRACK ACE 10333-112 Street, 421-1326. Every SUN: Variety Night

VIC SCHOOL 426-3010, 10800-VIC-7833, http://www.epsb.edmonton.ab.ca/schools/victoria SAT 9: Alumni Open House Reunion, 7 pm.

workshops

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 998-3091, 449-0570. Beginner watercolor class, call for info.

FAVA 429-1671. Guy Maddin: Art Direction & Cinematography (May 9); Studio Post Electronic Lab (May 16); CD ROM Scripting (June 20); Tailor Made Video (deadline May 23).

GRANT MACEWAN COMMUNITY COLLEGE City Centre Campus, 497-5346. Writing For Young Readers, ages 9-15 (May 13-June 17). Write Your Life, (May 12-June 16).

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Workshops & classes for adults and kids in sculpture, painting & drawing. Landscapes: May 25-June 15, MONS, (adults). Clay Noodles, May 23-June 13 (6-8 yrs). Drawing & Painting, (9-12 yrs) May 28-June 11, THUS. Draw 'Til You Drop: May 31, 9 am-6 PM.

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water color, clay and wood. Call Lorea or drop by.

MERRYWOOD DANCE & CREATIVE ARTS ACADEMY Romanian Hall, 9005-132 Ave., N. Edmonton, 456-8070. Summer dance & arts camps: Ballet, Rhythm & Music appreciation July 6-24.

PINE TREE MANAGEMENT SKILLS 1-800-827-1506. THU 7-FRI 8: How to Work with People.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques: Photo-etching, Lithography, Silkscreen, Relief.

SUBTEXT The Subversive Textile Association of Artists, *413-4284. Workshops on the 1st SUN each month. *Pre-register @ 413-4284

TOASTMASTERS Heritage Rm, Main Fl., City Hall, 1, Sir Winston Churchill Sq., contact Carla 478-9384. Every WED: you're invited to a meeting (free) around a round-robin

(to improve your listening, thinking, speaking skills), 7:30 PM.

kids stuff

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 10050 MacDonald Dr., 428-1851, ext. 184. SAT 9 (3 pm): A Musical Tour: Music from around the world for children and their parents.

CALDER LIBRARY 12522-132 Avenue, 496-7090. SAT 16: Puppet Play.

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. Every TUE: Time for Two's, 10:15 AM, (Until May 19) * pre-register. Every THU: Pre-School Storytime, 10:15 AM, 3-5 yrs. * pre-register, (Until May 21).

CASTLEDOWNS LIBRARY 15333 Castledowns Road, 496-1804. SAT 9 (2 pm): Mother's Day Craft.

CHAPTERS 3227 Calgary Trail South, 431-9694. Every MON-FRI (10:30 am); SAT/SUN (10:30 am & 2:30 pm): May Storytimes in "My Books". Every MON-THU (7:30 pm): Bedtime Stories. SAT 9 (3:30 pm): Hands-on Crafts for kids.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223: SAT Art classes for kids: Spyder's Guide to Comic Art (12-15 yrs); painting, drawing, printmaking and sculpture classes (4-12 yrs). **CHILDREN'S GALLERY: DRAGON TANGO EXHIBITION:** From 1-4 PM, the gallery will offer a wide variety of art related activities for all ages, free with regular admission. SUN 10: Transform a Polaroid portrait with a magical frame. SUN 17: Stretch the human body when we create abstract figurative sculpture.

FESTIVAL PLACE Sherwood Park, 449-FEST. SAT 9: THE REALLY BIG SHOE II (2 PM): Music, juggling, by the Red Nose Happy Tots Clown Guild.

GRANT MACEWAN COMMUNITY COLLEGE 497-5300. Summer Camps for Kids.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Wacky Mobiles, May 19-June 9 (6-8 yrs), TUES, 7-9 pm. Color Spaces: May 25-June 15 (6-8 yrs). Funky Art: May 19-June 16 (6-8 yrs). Clay Noodles, May 23-June 13 (6-8 yrs). Drawing & Painting, (9-12 yrs), May 28-June 11, THUS.

IDYLLWYDE LIBRARY 8310-88 Avenue, *496-1808. Every TUE: Time for Two's, 10:15 AM, 2 yrs. *pre-register, (Until May 19). Every WED: Storytime, 10:15 AM, 3-5 yrs. *pre-register, (Until May 20).

LESSARD LIBRARY 6104-172 Street, 496-1871. MONS & FRI's: (Call Ken Chan, 991-8398). Principle Maths Training Centre. SAT 23 (2 pm): Meet a Real Wild-Life Detective.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. Every THU: Storytime Fun, 2-2:30 pm. *pre-register (July 9-Aug 20). Every MON: Movie Time: (ages 3+), June 29-July 27; Aug 10-17. Every FRI: Creative Crafts (10 am-noon), (ages 5+) July 3-Aug 21. SAT 16: Future Scientists' Club, (ages 8-12 yrs) 2-3 pm.

MERRYWOOD DANCE & CREATIVE ARTS ACADEMY 9005-132 Ave., 456-8070. Summer Dance & Arts Camps, July 6-24.

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shopping Mall, 3210-118 Ave., *496-7839.

PROGRESSIVE ACADEMY 13212-106 Ave., 455-8344. Summer programs. Academic and summer recreational activities, preschool-Grade 12. Summer Drama Troupe, 11 yrs +, acting, directing, stage craft, lighting and sound, dance and movement and business of show business.

PROVINCIAL MUSEUM OF ALBERTA 12045-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-1995, 422-2697. Costumed interpreters recreate daily household activities.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, FRI, Drop in Film Program, 10:30 am, (3-5 yrs).

STRATHCONA LIBRARY 8331-104 Street, *496-1828. Every TUE: Pre-School Storytime, 10:30 am, 3-5 yrs.

WOODCROFT 13420 114 Ave., 496-1830. MON 15: Grand Re-openings, 10:30 am.



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Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

ARTISTS TO ARTISTS

ARE YOU A CARTOONIST? Artists needed for humorous advertising illustrations with literature. Send black & white submissions to Core Customer Co., Innovation Business Centre, 9797 Jasper Ave., Edmonton, AB, T5J 1N9.

POSTER CONTEST: 1998 Brain Injury Awareness week design a poster which depicts "How to Prevent a Brain Injury/Brain Attack" in one of the following: "Sports-related brain injury" "Lifestyle issues (prevention of stroke, assault, motor vehicle or motorcycle collision, rather (preventing brain injury/attack) 1st Prize: \$200 CASH!! Deadline May 15, 1998. Ph Colleen at 471-2662, ext. 2696 for info.

Celebration of Women in the Arts Annual General Meeting, MON, May 25, 1998, 7 PM, 2nd Fl, NSI Board Room, 10022-103 St. Board Positions available. Call 424-0287 for more details.

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ARTISTS TO ARTISTS

FAME-PRIZES-T-SHIRTS: Celebration of Women in the Arts T-Shirt Design Contest. Deadline June 1. Call: 424-0287 for info.

1998 Fringe Sponsorship available. Call Celebration of Women in the Arts for regulations. Deadline June 1. Call 424-0287 ASAP.

Commission to produce florals for a Clinical Herbal Therapist. Send CV, short description of work, slides & SASE to G. Pensein, R.R.#1, Site 1, Box 11, Wexley, AB, T0H 3V0.

Call for applications from artists and design professionals for 1998. Public Art Affairs Grant Program. Contact: Public Art Affairs, FORCAST Public Artworks, 2324 University Ave, West Suite 102, St. Paul MN, 55114, (612)641-1128, Fax (172)641-0028.

Artists competition, for 18 mo. calendar of paintings of Medicine Hat. Deadline: May 12. Contact 427-5146.

Northern National Art Competition. Open to all 2-D art. For a prospectus send SASE to: Nicolet College, Art Dept. Box 518, Rhineland W154501. Deadline May 31.

Call for Submission/Alberta Artists, Project No. 997331
Spiritual Art Installation for St. Francis Xavier High School.

9250-163 Street, Edmonton, Alberta, T5R 0A7.
Medium: Painting, Relief or Sculpture for Large Cafeteria. Commission: \$10,000.
Date: Applications May 30, 1998.
Details: Ann Preddy 469-2571.

The Alberta Foundation for the Arts (AFA), open to all eligible artists. Fall deadline Oct. 1. For more info and application forms call AFA at 427-9968.

The Artists Marketplace is growing in Westmount Shopping Centre. Free display space available to artists willing to work on site. Drop by.

The Kamena Gallery II is now looking for artwork for the September show, "The Myth of Male Power". The 1st show was a smash hit, so we're planning the 2nd myth. Be brave & controversial. Call Rick at 413-8362.

Attention Local Vocalists & Bands!
Enter the Fifth Annual Edmonton Pride Amateur Talent Competition. Entry forms are still being accepted for vocalists and bands in the following categories: pop, rock, folk, blues, and country. Auditions for bands will take place at the Rev on May 4th, 5th, and 6th, while vocalist auditions will be at Eaton Centre on May 9th.

Prize packages include cash and a recording session with Homestead Recorders Ltd. Finalists will perform on A-Channel's The Big Breakfast from May 11 to May 15, the Edmonton Pride Stage during the festival at Edmonton's Klondike Days, and at various special events throughout the year.

If you are 16 years of age or older, and want to build upon your experience and talent, call Edmonton Pride Events/Edmonton Klondike Days Association at 479-3500 for an entry form.

ARTISTS TO ARTISTS

THE WORKS FESTIVAL wants you. Submit items for Arctic related art project. Survival tools, canned food, winter clothing, nautical, old or antique preferred. Shelly at 426-2122.

Needed, males 10 years old to model for life drawing sessions. 424-0613. Leave message.

DRAW 'TIL YOU DROP Non Instructional, draw the figure for nine hours, May 31, 9 am-8 pm @ Harcourt House Annex, 10215-112 St. Co-sponsored by the Alberta Society of Artists. For info Ph. Ross at 489-4400.

Male looking for work as a model needs drafting table or free studio space. 424-0613. Leave message.

Festival Place to Host best of 1998 Strathcona County Fringe. On MON, Aug. 24, 1998. Anyone involved in the 1998 Fringe Festival and who is based in Strathcona County is invited to showcase their production at Festival Place in Sherwood Park. To reserve your spot, free of charge, call Jennifer Graham at 458-1551.

Singing in the Park! The Free Will Players are looking for a Small Vocalist Choir or individual vol. choir members to be part of our summer production Comedy of Errors. (One chair receive promo in program distributed to our 5,000+ yearly audience.) Ten performances every second night June 26-July 19. For more info call FWP office at 425-8086.

FAVA needs short entertainment acts for Dusk to Dawn fundraiser for May 30.

SONGWRITING WORKSHOP May 29-31. 3rd Annual Kanawasis Guest Ranch, with STEVE SESXIN (Hit songwriter for John Michael Montgomery, Neal McCoy, Alabama) and ROW HENRY (Anne Murray). Call 433-2050 or e-mail at tibby@compuserve.net.

Actors. M/F needed for up-coming plays. Call Bertrand for auditions at 458-6219.

LIFE DRAWING FOR ARTISTS: Non Instructional Sessions: MONS 1-4 PM; WEDS 7-10 PM; FRIS 7-10 PM. at Harcourt House Arts Centre, Annex, 10215-112 St. For More Info Call 426-4180.

ARTIST STUDIOS

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St. Info ph. 423-1492 (SNAP)

AUDITIONS

One act play for Fringe Festival. Four roles available. 471-2609, ask for Greg.

LifeForce is holding auditions for their Fringe production *Heart of Darkness*. We require two black males 17-50, one black female 18-35, one white male 30-55. Contact Phil at 450-9375 for information.

Vue Weekly Classifieds,
Call 426-1996

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Guitarist into garage rock. Stooges, Stones, Iggy, Real Blues, DMZ, and like that. Skinny, long hair, more into band chemistry than brilliant solo. Not into Rush, Helmet, Facial Hair, Mohawks, more than 2 foot pedals or 6 drums. Would rather join a band than form one, but boy, does this town need a good band! Call Terry 431-0382.

Female vocalist interested in joining/forming versatile band. Everything from the 40s to the 90s. Call 435-0553.

Bass player available for weekly recreational jam. Able to sing back-up vocals, has own gear. Mike 447-2754.

MUSICIAN SERVICES

REHEARSAL SPACE
Rehearsal space for rent 24 hour access. Clean, South Side location, good security. Call 439-1889.

MUSICIANS WANTED

Drummer with practice space or drum machine person wanted to play with singer/bass player/songwriter. 424-9613.

Musicians & bands (any style) wanted to perform in 200 seat venue in Downtown Edmonton 463-0761.

Need capable drummer (18+) to start punk/hard-core band with more melody. Influences: Dwarves, NOFX, Minor Threat... Call Sean 433-7716.

Guitarist looking for bass player and drummer, 17-23 yrs. of age to form band. Blues/classic rock style. Have rehearsal space. Influences: S.R.V., Jimi Hendrix, E.V.H., A.D./D.C. etc. Call Mike between 10:00 am-8 pm (475-9037).

Bass Player required for eclectic recording project. Funk/Fusion/World influences leave message @ 419-2744.

Nylon String guitar & violin required for eclectic recording project, we have drums, congas, electric guitar & fiddle. Leave message @ 419-2744.

Established original rock band seeks career oriented lead guitar player for recording and gigging. Call Jay 424-0313, or e-mail jibhot@netcom.ca.

Four-part harmony group looking for versatile percussionist with flex. schedule willing to take part in new project, also looking for bass voice or bass player. Preferably jazz or R&B influence. Nicole 461-3787.

Keyboard/Drum Programmer 4 pop/dance project. e.g. No Mercy, Bkst. Boys etc. Original Material. Ph: 487-9714, email: mervano@unforgettable.com. Fax: 487-9714.

M singers 4 pop/dance Group Surrender. Style: No Mercy, Bkst. Boys etc. Original Material. Ph: 487-9714, email: mervano@unforgettable.com. Fax: 487-9714.

Are you serious about playing in a band and putting out a CD? Singer/songwriter/Keyboard player is looking for bass, guitar & drum players. Cindy 463-1693.

Part-time, progressive/classic rock cover band looking for experienced, high calibre guitarist capable of learning our full set list fast in preparation for local gigging. Rush, U2, Van Halen, STP and many more! Jimmie @ 469-7931.

Local rock band with gigs looking for bass player for info Ph. Mike 464-6627.

Serious Death Metal band seeking a bass player and guitar player. Must be experienced and have good gear. Serious inquiries only. Jay 457-4311 or Trevor at 457-3904.

Working original cover band seek bass player with vocals, some road work. Working on 2nd CD, first one in stores now. Kyle 403-636-3171.

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MUSICIANS WANTED

Progressive pop-rock band seeks bassist. Studio time booked for up-coming CD. Contact 424-1913.

DYNO-MITE DUO consisting of female singer/songwriter and male singer/songwriter/guitarist with eclectic tastes (Tom Amos, Jewel, Peter Dinklage, etc.) Currently on looking for creative bass player and drummer for upcoming gigs, and studio projects. Call Paul @ 466-0606.

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COUNSELLING

COUPLES TALK relationship enhancement workshop for lesbian/gay couples. Friday May 5, 7-9 pm. Sat May 6, 9:30-3:30 or June 5, 8, \$99.00 per couple deposit of \$50.00 required. Improve communication learn about conflict, have more fun, notice loving actions increasing. Liz Massiah, MSW, RSW, Clinical Social Worker, 910-3050.

YOURS, MINE, OURS AND US - LESBIAN MOMS SUPPORT GROUP - deal with being a mother, a partner of a mother, share support and information on parenting EVERY SECOND TUESDAY, STARTING MAY 12 SLIDING SCALE. Call 910-3050 Liz Massiah, MSW RSW, Clinical Social Worker for time, location.

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na0406

Work In theatre! The Citadel Theatre needs
volunteer clerical and reception help - training
provided, lively atmosphere. Call Andrea @ 426-
4811, ext. 4240.

na0507

FREE STUFF TO THEATRE BUFFS! Theatre
Networks needs volunteers. For more info call
Diane @ 453-2440 M-F 9 am-5 pm.

na0402

Edmonton Bicycle Commuters' Society is
looking for volunteer mechanics. If you are
interested call
EBC@FRENET.EDMONTON.AB.CA.

na0402

Studied Humanities at University? For newly-
developed, status-oriented, career opportunities,
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Don't be unemployed/underemployed. Call 437-
1119.

na0409-0430

Volunteer at Moonlight Bay Camp (July/Aug):
Spend a week with inner city residents and help
bring a smile to someone's face. Bissell Centre's
summer camp. Orientation weekend on July 3 & 4.
For info please call Shari at Bissell Centre, 423-2285.

na0408

Call for Volunteers for the 13th Annual Festival!
The Works requires energetic and creative persons
to become part of our volunteer team. For more info
call 426-2122.

na0406

Edmonton Meals on Wheels is in need of
volunteer drivers and/or servers throughout the
city to deliver meals to recipients homes over noon
hour. If you are flexible and can spare 3 hours
once a week, Mon-Fri, please call the Volunteer
Manager at 429-2020 for more info.

na0402

Wanted: A Just Society-The Centre for
International Alternatives seeks volunteers in
the resource centre and on various committees.
Contact Susan 439-8744.

na0319-0418

Volunteer to become a community friend to an
adult experiencing loneliness and isolation due to
mental illness. Offer someone the support of your
friendship and see the difference it will make in
both of your lives. Flexible hrs (2-3 /week) one
year commitment. Call Paddy at the Canadian
Mental Health Association 414-6300.

na0305

Mental illness can affect people of all ages from all
walks of life. The Canadian Mental Health
Association needs volunteers to • Provide
friendship • Educate • Plan recreational programs
• Work with children's programs. If you have a few
hours per week, please call Paddy at 414-6300.

na 0305

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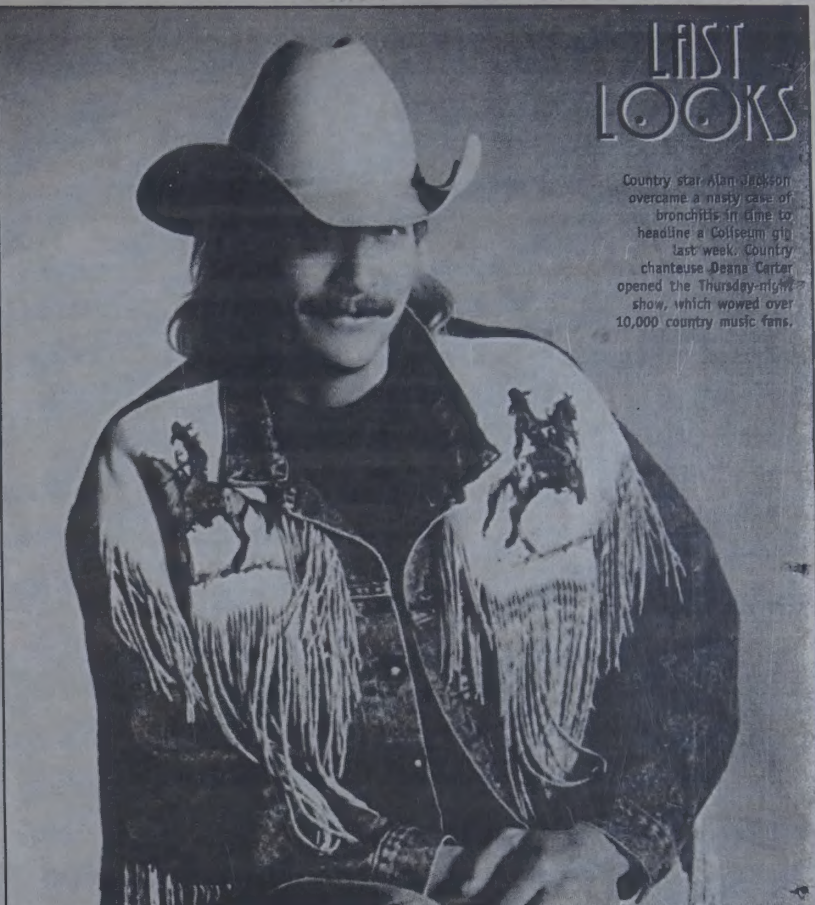
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HEY EDDIE! by GRADAL



LAST LOOKS

Country star Alan Jackson overcame a nasty case of bronchitis in time to headline a Coliseum gig last week. Country chanteuse Deana Carter opened the Thursday-night show, which wowed over 10,000 country music fans.

REAL LIFE

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Women seeking Men

My name is Heather. I'm a hard-working, emotionally & financially stable, compassionate, honest, professional female. I'm looking for a soulmate to be my everything starting with friendship. You must be honest, goal oriented, & have either similar qualities. If you'd like to know more about me, give me a call. Box 8203.

Im a 21 yr. old, mature female with a heart of gold. If you're looking for someone to be a best friend & soulmate, I'm the one for you. Box 7004.

Im a 38 yr. old, 5'2" tall, 130 lb. female with reddish brown hair & blue eyes. I work full-time & go to school part-time. I enjoy movies, dining, cooking, sporting events, & much more. I'd like to meet a gentleman to share the quieter, simpler things in life. If you're kind, gentle, romantic, & haven't ruled out having a family, give me a call. Box 6702.

Im a 110 lb. female with short hair & a few tattoos. I have four kids. I enjoy movies, music, cooking, hiking, horseback riding, & more. If you'd like to know more about me, box me back. Box 6145.

My name is Sherry. I'm a 34 yr. old, 5'3" tall, full-figured, attractive, white female with brown hair & blue eyes. I like movies, dining, parks, bowling, music, camping, & much more. I'm a non-smoker & social drinker. I'm looking for a possible, long term relationship. If you'd like to know more, box me back. Box 2962.

Im a 26 yr. old, university educated female with brown hair & brown eyes. I'm looking for someone with a good head on his shoulders & a good sense of humor. I love the outdoors, Seattle, The Far Side, & White Avenue. If any of this sounds interesting, box me back. Box 2332.

This is Maureen. I'm an average looking, single female. I enjoy good conversation, good friends, walks in the park, animals, romantic moments, & much more. I have two love cars. I appreciate a good sense of humor. If you're interested, box me back. Box 4476.

This is Deborah. I'm a 45 yr. old, 5'4" tall, single mother of one, with reddish brown hair & dark blue eyes. I'd like to start a friendship that might lead to a permanent relationship. If you're interested, give me a call. Box 3421.

My name is Bonnie. I'm a 36 yr. old, 5'7" tall, 148 lb. female with hazel eyes & long, wavy, brunette hair. I'm optimistic & spontaneous. I enjoy rock n roll, camping, fishing, friends, movies, & dining out. Smoking is my vice. I'd like to meet a responsible, intelligent gentleman possessing a good set of morals & values, & a good sense of humor. I'm interested in meeting someone who will be turning 33, 41, or 45 this year, in accordance with Chinese astrology. Box 3149.

Im a 40 yr. old, 5'2" tall, 145 lb. female with auburn hair. I'm a non-smoker & social drinker. I'm not looking for a live-in, a husband, or money. I'm looking for a friend & companion who loves to have fun & laugh. I stars, camping, & much more. Fun guys please respond. Box 1925.

Im a 30 yr. old, 5'4" tall, 123 lb. attractive, single, white female with a great smile, long, dark brown hair & brown eyes. I'm looking for a 30-38 yr. old, height-weight proportionate, confident male who takes pride in his appearance. If you'd like to know more about me, give me a call. Box 1230.

Im a 34 yr. old female who loves to have fun & plays some pretty good pool. I'm looking for a confident, fun-loving guy with a great sense of humor. Box me back. Box 8416.

This is Terry. I'm a 5'5" tall, 110 lb. cute female with long, auburn hair & green eyes. I love jeans & boots, or dresses & heels. I like country, dancing, old rock, sports, & much more. I'm attracted to an intelligent, honest, tall man with dark hair & facial hair. If you enjoy laughter & would like to start a friendship that could lead to more, leave me a message. Box 7929.

This is Anne Marie. I'm a 30 yr. old, 5'7" tall, 134 lb. outgoing, fun-loving female with a good sense of humor & a woman who knows where she's going & what she wants out of life. I'm looking for a confident, tall, attractive man to start a friendship that might lead to more. Take a chance. Box 5950.

Im a 27 yr. old, attractive, non-smoking female searching for a lifetime companion & soulmate. I'm an emotionally & financially stable, single parent. I want someone to take camping, look at the stars & walk in the rain with. If you think we might have something in common, box me back. Box 4512.

My name is Andrea. I'm an 18 yr. old, 5'8" tall, 130 lb. female with blonde hair & blue eyes. I'm interested in casual dating with an attractive, fun-loving guy who doesn't play games. Box me back. Box 35331.

My name is Judy. I'm a 19 yr. old female looking for someone to talk to & possibly meet. If you're interested, get back to me. Box 3469.

This is Beverly. I'm a 5'7" tall, 135 lb. female with shoulder length, blondish hair & green eyes. I'm looking for a nice, built, attractive guy to talk to & see where it goes from there. Box 3432.

My name is Veronica. I'm a 19 yr. old, 130 lb. female with streaked, brown hair. I'm looking for an 18-27 yr. old, straightforward guy who's interested in starting a friendship that might lead to more. If you're interested, get back to me. Box 3366.

This is Tina. I'm a 5'8" tall female with blonde hair & brown eyes. I'm looking for a single, older guy to share some fantasies. If you'd like to know more about me, box me back. Box 3390.

Im a 37 yr. old, 5'4" tall, 135 lb. female with short, curly brown hair & green eyes. I'm looking to meet a non-smoking, social drinker around my age. If you'd like to have some fun, give me a call. Box 2956.

Im an 18 yr. old, 5'6" tall, 135 lb. female with auburn hair & brown eyes. I'm looking for a friend to go to karaoke, dancing, or for a drink. If it turns into more, that's great. Box 1853.

Im a 28 yr. old, recently separated female with shoulder length, brown hair & hazel eyes. I have no dependents. I'm looking for a sincere, affectionate guy who knows how to treat a lady. If you think we might have something in common, box me back. Box 1252.

Im a 46 yr. old, 5'8" tall, average built female with blonde hair & glasses. I love cooking, long walks, movies, & spending quality time with that man who can win my heart over. I like the simple things in life. If you're sincere, & would like to know more, give me a call. Box 8560.

Men seeking Women

This is Matthew. I'm a 20 yr. old, 6'4" tall, 180 lb. straight male with brown hair & brown eyes. I'm just looking for someone to talk to & see what's up. If you're interested, get back to me. Box 7805.

Im a mid 40's, 5'11" tall, 175 lb. outgoing, attractive male with dark brown hair & a mustache. I'm seeking an attractive woman for dating. No grades need apply. Don't hesitate, let's make a date. Box 1128.

This is Lawrence. I'm a 5'4" tall, physically fit male with light, brown hair & eyes. I own a muscle car & enjoy water sports, like sailing, fishing, & being spontaneous. I believe life should be an open book, a new chapter every day. I'm very honest, safe, & straightforward. If you're interested, box me back. Box 8967.

Im a 57" tall, 160 lb. male with brown hair & brown eyes. I enjoy working out, doing volunteer work, & much more. I'm just looking for a romantic relationship. If you'd like to know more about me, box me back. Box 7875.

Im a 26 yr. old, 5'8" tall, 180 lb. slim to medium built, kind, considerate, educated, well-spoken, affectionate male with a goatee, short, blond hair & blue eyes. I'm into the arts & music side of life. I'm looking for an 18-30 yr. old, slim, leggy, fashionable female who's artsy, affectionate, & would like to start something real. Box 6797.

This is Steven. I'm a 33 yr. old, 6'4" tall, physically fit, attractive, handsome, caring, intelligent, successful male with blond hair & blue eyes. I'm the part-time father of two young children. I enjoy country life. I'm looking for someone with similar qualities who's a good communicator. If this sounds like you, box me. Box 6531.

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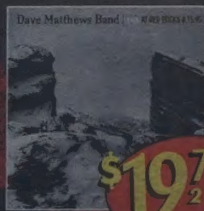
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